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PARIS.  
PRESS AND ARTISTS.

A PECULIAR feature of musical life is the unconscious egotism of star singers. It intrudes itself in numberless ways, in none more largely than in their relations with the press.

While struggling and unremittingly people they will give years of their precious lives for journalistic entrée, and leave no stone unturned to walk into fame over editorial sympathy. Later on, when reaping shekels from harvests that have been liberally nurtured by print, they make a great show of turning up their noses at "vulgar newspaper notices," asserting insincerely that they never read a word that is written about themselves, and could exist much better without.

They are scarcely to blame for a certain self centred, self-conscious condition of mind. So toilsome and combative is the road to vocal success, they work so awfully hard to be somebody, that really they may be excused for believing they are tremendously big somebodies on the earth even when they are not. So limited is the vocal horizon, both in the study life and the career hunt which follows, so closed up are the mental avenues leading to the footlights, and so endless the strife and jealousy behind them, that selfness becomes inflated to the exclusion of all reasonable outside reflection. It is like holding up a copper sou so close before the eyes that whole landscapes are shut out from view.

With few exceptions these people show in general conversation how much they overestimate their values. They imagine positively that the earth hangs upon their motions with bated breath. They really believe that papers lie dead, stagnant and uninteresting till called upon to chronicle the passage across the benighted firmament of life of some star of more or less magnitude.

With the utmost sang froid and complaisance they take as a matter of course and reason all the praise that may be bestowed upon them, and never enter protest till something adverse appears, when high dudgeon supervenes. The faintest idea of the expense of the operation to the newspaper owner, of appreciation for his intelligence, or of that gratitude and consideration which in any other walk of life is supposed due to a donor, never once enters their self-bogged brains.

They open eyes wide and ask here, "Do you mean that criticism should be paid for?"

But it is not only mere fact lines and criticism that are given these people year in and out. There are, besides, heavy, solid columns of analytical and discriminating editorials, often much more artistic and musicianly than the performance, and which to anyone more anxious to be a great artist than to be the "one and only singer" would be a matter of surprise and gratitudo.

Many editors are extremely kind to artists, much more so than the public, did singers but realize it. Praise is given generously, faults are kindly alluded to, characteristics analyzed without malice or sarcasm, personality and spirit sketched cleverly, and failure stated only when inevitable. All this is taken for granted by the great "We, Us & Co., of I-land." It never once occurs to them the solid, hard cash that goes to produce the columns. Printers, proof-readers, rent, ink, paper, delivery, intelligence and skill must be actually paid for in dollars and cents to produce the lines which are to nourish the success of Mme. A. M. B. and Mlle. C., who are of no earthly interest to the spender.

Of course they are justified in this blindness so long as they believe that they are the benefactors in the case, and that newspapers could not get along without them, a delusion which might very easily be proved.

They say they do not ask for it. Maybe they do not (many of them do); but in any case let them imagine for a moment how it would seem were the whole thing stopped. Did editors decide to treat only the art, and not the artists; to speak of the opera, the music, the plot, the composer, the value and art of the performance as a whole, and to analyze only new and promising talent, completely setting aside the hackneyed performers, the latter might be more than astonished at the difference it would cause in their éclat.

They express surprise that such things should bear a monetary value, yet at the same time, in speaking of their

own abnormal prices, they assert blandly that one must charge, you know; it is the only means of establishing a standard of worth, the only way in which they can estimate their value to their audiences. People would not think their talent worth anything if they got it for nothing.

How about the worth of a newspaper column? Is not one a means of establishing prestige as well as another; and when may artists cease establishing prestige? Where is the artist on the earth to-day who is beyond having prestige established in some way, aside from merit? Why should owners of papers pay heavily for bestowing benefits and then charge nothing for benefits bestowed?

There is a great deal of false, windy, wordy sentiment going the rounds of people who want it understood that they are beyond praise and blame now, and want nothing whatever to do with vulgar "advertising," which belongs only to frauds and beginners.

Just the same they are extremely willing, every one of them, to receive all the advertising they can get, that does not show it comes from them, and for which they are too "delicate" to pay.

The very great indecency of printers' bills makes this thing unjust, and if this system of star art is to continue, performers to whom this does not occur should be made to feel it, and there should be a frank and fair and well understood readjustment of the relations between press and artist.

#### AMERICANS ABROAD.

Before leaving for home Mme. Florenza d'Arona sang at a reception musicale given in her honor by the Comtesse de Brémont at her home in London. Mme. de Brémont is a life long friend of Mme. d'Arona, one of a quartet of girl chums whose friendship has never waned and which written would form the germ of a romance. Hitherto known as a writer of distinctive talent she has recently discovered the gift of melody, and now appears as a composer. A Cincinnati girl of Irish descent, the negro melody formed the basis of her first musical inspiration. Her first song, Down on de Ole Ohio Shore, is being sung with success by the Moore and Burgess Minstrels. Since then she has prepared an album of twelve songs and is at work now on a negro operetta. She has also written a work in three volumes, The World of Music. She has lived and written much in the South African gold and diamond fields.

While in Paris d'Arona was not idle. Besides singing several times, she gave coaching répertoire lessons twice a day to the daughter of the Baroness de la Lande, who was preparing for an important concert engagement in Leipzig.

Miss Hattie V. Wetmore, one of her talented home pupils, deserves much credit for the manner in which she took charge of Mrs. d'Arona's pupils and affairs while the latter was abroad. She is a brave girl, a good musician and singer, of whom Yttrup, the violinist, said: "Oh, that I could play the violin the way she sings."

Other pupils of more than common promise are Mrs. Anita Simmons, who is said to be the coming Blauvelt; Mrs. Harrison, a Canadian soprano, who "takes her four d's," and Miss Silvie Riote, who has already sung in Porto Rico and through Germany.

An interesting American studying in Paris, and with Madame Marchesi, is Mrs. Governor Sprague, of Providence, R. I. Mrs. Sprague is here with the earnest and determined purpose of making a successful operatic career, to commence in Paris, if the fates will. She is seconded in her effort by her husband, who is here with her, who would not have things any other way, and who would not live elsewhere than Paris while she was studying here. Her sister, Mrs. Wheaton, and a lovely little daughter are also with her. Mrs. Wheaton is a harpist and has just returned from America to continue the study of her favorite instrument with Godfroid. All are living together in a charming home on the aristocratic Avenue Niel, which is a sister drive with the Bois de Boulogne, and which doctors pronounce to have the very best air of all Paris.

There is something indescribably interesting about Mrs. Sprague. She has a soft, quiet dignity that is winning and impressive, and wholly different from a stiff, quiet dignity which is repellent. Then her thought seems to be governed wholly by either a good head or a good heart. In conversation, when not uttering words of generous, kindly sympathy, they are words of excessively good, sound, practical common sense. This without any seeming effort to be "good natured" or "amiable." It seems to be the offspring of a large hearted, kindly nature that has been looking the world straight in the face, and has come to its own conclusions without pride, malice or any uncharitableness. She is about middle height, of remarkably beautiful form, brunette coloring very similar to Melba's, and fine dark eyes that readily fill with tears of sympathy or pity.

They fill frequently as she speaks of the plights in which she finds American girls who, without sufficient money or talents or money and talent, are striving after the vocal mirage in Paris. I understand that more than sympathy reaches more than one troubled life through her pity.

A native of Virginia, she has always sung with her guitar, and has always had more or less effect with her voice. Her first study was with Mr. Jules Jordan, of Providence; later with Mr. Adams, of Boston. She has had her voice and vocal effectiveness tested by authorities in all

quarters, and opinion in regard to future usefulness through them has been unanimous. Her voice is a dramatic soprano fitted for German rôles. More about its qualities here later.

Mrs. Eugene Oudin is also studying with Marchesi this year.

Miss Ellen Beach Yaw is visiting and resting in Paris for three weeks, and incidentally having some pretty dresses made in anticipation of her American tour, which commences January 1. With her are her sister and Miss Isabelle Bratnöber, of Waterloo, who is studying in England.

The gem of the European trip to the girls was the stay in the small hotel on the mountains at Rodderberg in Germany, opposite the Drachenfels, the most romantic spot on the Rhine, with Siegfried-Dragon legend association for background.

The hotel in which they stopped was built wholly of colored lava, black, brown, red, gray, &c., and the owners were simply perfection, which no doubt means the perfection of simplicity. The most inspiring view of the Rhine, of the Cologne Cathedral in the distance, and of nestling villages all about made the situation an inspiring one. But the chief value of the place lay in its superior studio qualities.

Miss Yaw, whose slightest word in regard to voice and voice cultivation must be authority, wishes known and realized and understood the great value of vocal practice in the open air. Her first voice production was in the mountains and among the great trees of California. The Swiss mountains are her summer teachers and studios combined. She asserts that there is something about the unique acoustic qualities of mountainous nature that leads to trueness of voice, to justness of vocal pitch. It is a vocal fact that unless tones are perfectly true the air refuses to carry them. There is no carrying power to tones unless they are absolutely just. Old nature is too honest a force to permit the insincerities at which beautiful buildings wink. Especially is this so of pianos and pianissimos. If the least bit "off" they are not heard at all; yet no sound, if true, that may not be distinctly heard at immense distances.

So the girls arranged opera houses in the honest mountains, and tested their tones from peak to peak. They sang their scales and arpeggios, staccatos and obligatos, improvised, imitated the birds, and sang sections of operas for the echoes to play with. The experience was highly beneficial. Lungs and limbs and stomachs all increased in strength, and their voices were much improved in quantity and quality, naturally.

Miss Yaw's sister, a sweet blond girl, too, it seems has only recently discovered that she has not only voice but a remarkable musical ear. Under her sister's training she has made marked progress in a short time, and who knows what may come of it? She seems to be free from false ambition and sings for song's sake.

Miss Bratnöber sang in the Congregational choir in Waterloo and much in concert and oratorio. She is almost ready for a début. She is rarely pretty and a nice, stirring, warm hearted girl. It will be remembered that it is from Waterloo, Ia., also that pretty Mrs. Howells, pupil of Mme. de la Grange, comes.

Mr. Leon Marx, a violinist who studied with Jacobson in Chicago, played in Chicago and New York and in the Auditorium with the Thomas Orchestra, and who is now studying in Germany with Joachim, is in Paris this week.

Miss Della Rogers, who made such an unprepared for success in Ratcliffe at the La Scala Theatre, Milan, last year, is engaged there for this season. Her engagement begins December 26. She will play in Ratcliffe, Henry VIII., Samson and Delilah, Hamlet and La Navarraise in Italian and French. She is now busy changing the French text into Italian, which is troublesome and taxing, and costs many hours of the beautiful summer days and close application.

"You just believe," she says, tossing her golden head and pouting her rosy lips—"you just believe I would never begin it again if I had it to do over. I would not leave stage life for anything in the whole world," she adds with emphasis, "but I would never advise anyone to commence it."

This is the verdict of many.

Miss Rogers pronounces French and Italian well. Sonzogno says Henry VIII. must be sung without any cuts. One agreeable thing about singing in Milan: The artists are carried to and from the theatre in carriage, to rehearsals, performances and all extra calls to duty. Miss Rogers' mother accompanies her incessantly. She is a pupil of Mme. de la Grange, with M. Léon Jancey for dictation. She is studying La Navarraise daily with Massenet.

Miss Florence Nicoll, of New York, is here studying with Mme. de la Grange. She is commencing with her and does not intend to make singing a profession. She is very attractive and has more than ordinary sense in musical matters.

Miss Maude Francis, a daughter of wealth from Peoria, Ill., is tall, straight, young, handsome, with good American common sense, pleasing manners, good voice and musical talent, who will never be obliged to sing as a pro-

fession, but may be led to it by natural magnetism. She has a sweet, pure, bird-like voice, with compass from B flat below middle C to D above high C. She studied with Mr. Adams, in Boston, and must have sung in public there, as the Boston papers spoke highly of her work.

Miss May Howe, of St. Louis, intends to study instrumental music to have as a profession in case of need, but at present, not being very strong, is resting and gaining strength. Her mother and brother are here with her, and Miss Maude Francis is with them.

Miss Lily Berg is in Paris this week. She attended the performance of Sigurd at the Opéra last evening. The McCreerys, of St. Louis, have returned home. Mr. and Mrs. Austin Lee passed the latter part of the summer in the islands of Normandy, where they own a small island called Jethou. Mrs. Wallen, widow of the late General Henry D. Wallen, United States Army, has returned to Paris with her daughter, Miss Laura Louise Wallen, who is following vocal study here with Mme. Viardot.

The Colonne and Lamoureux concerts both recommence on October 18. The latter opens with a grand popular concert, the regular subscription series not commencing till the Sunday following, in the Salle du Cerque Champs Elysées.

The Colonne season will include two grand series of a dozen concerts, the first lasting to December 29. In the series will be given in chronological order the nine symphonies of Beethoven. Each program will contain a new work. Among the works chosen are Manfred, by Schumann; Psyché, César Franck; La Symphonie Légendaire, Benjamin Godard; La Vie du Poète, Charpentier; La Naissance de Venus, Fauré, and L'Or du Rhin, Siegfried, and Crédit des Dieux. In addition works by Dubois, Massenet, Saint-Saëns, Reyer, Joncières, Holmes, Gedalge, Lefèbvre and Pugno. A treat is in store for music lovers at the Châtelet.

Reprise last night of La Vivandière at the Opéra Comique. Delna in the title rôle. Delna is a study, but she has not studied enough. If ever anyone drew on natural resource without sufficient art supplement it is she. Her originality is delicious among the wooden stage conventionalities that abound. She is strong, intense, dramatic; but she misses so much effect that she might make if she knew about it. There is something quite wrong vocally. She gives the impression of dashing her voice upon rocks regardless. It seems very uneven in the Vivandière—the splendid vibrant low notes, the sweet, full high ones, and the flat, insufficient middle. The speaking tone of the French "disease" splashes and dashes about with surprise and attraction; the singer is unsparing of her gifts in emphasis and expression and the use of the chest tones; but the whole middle song tones are ineffectual, often unbearable. She will tear the whole vocal machine to pieces before two years. It sounds uncontrolled. There are no tedious places in the Vivandière; the music is often exquisite, and the military swing will carry it through any country with éclat.

The most beautiful woman in the audience sat in a box to the left, dressed wholly in black save for a dash of crimson poppies on her fan. Mysterious black plumes swung low over black tumbling hair, and slumberous eyes never left the stage while the play was going on. It was Calvé, studying carefully the part, which she is to play in New York later on. Her interest was alert as she garnered decisions as to what to do and what not to do in her own interpretation, although two-thirds of every day is spent in exacting rehearsals of La Navarraise, which goes on next week. In the lace at her throat was an exquisite pin, a graceful figure of Music set in diamonds, the word "Victoria" inscribed in colored stones beneath, the gift of the Queen of England to the Queen of Opera at Windsor last summer.

Frédégonde rehearsals are absorbing interest at the Opéra. In the first act a ballet written by Guiraud will be danced by the pages and young maidens of Brunnhilda; in the third act a ballet by Saint-Saëns showing the peasant girls of Neustria dancing with young warriors, costumes studied with greatest care from paintings of the time. Hellé, by Alphonse Duvernoy, goes on next, and then a reprise of Aida. M. Paul Vidal, the young composer, will direct the orchestra for the latter in the absence of M. Madier de Montjau, who will be away to attend the inauguration of a monument erected to his father, who was a prominent French deputy. M. Vidal is also spoken of as successor of M. Montjau on the latter's retirement.

Since the death of our friend M. Léon Richault the management of the publishing house has been placed in the hands of M. Lamarre, a trusty and efficient servitor, who has been twenty-five years in the house, and of whom M. Richault never wearied of referring to for his fidelity and friendship.

Madame Richault, the mother, a woman of rare endowments and energy, remains head of the house, and intends shortly to make her home in the actual building of the music house, the better to supervise its affairs. The widow, Madame Léon Richault, has relinquished all right and title to the business and retired to her original country home.

Since the sad death of M. Achille Lemoine, another dis-

tinguished French music publisher, the house has again been called to mourn the death of his wife, Madame Lemoine, who survived him but a few weeks.

The house is in the hands of MM. Henry and Léon Lemoine, his sons, who proceed to carry out religiously the traditions of the past generations. Léon Lemoine is pupil of Marmontel and Durand. The house is in a flourishing condition, with a branch at Brussels founded in '85.

M. Noël, successor of the house of Mackar & Noël, is busy at his place, Passage des Panoramas, Paris. His home, at present next door to that of the celebrated singer and teacher Madame Krauss on Boulevard Haussmann, will shortly be changed for one in Passy.

Henri Marteau has returned to France after a series of some sixty concerts given in North Europe. He is in Reims this week. In November he enters military service, after which a tournée is planned for Russia and the States again.

Miss Marie Van Zandt passed through Paris en route to England recently. She is remembered in Paris as the creator of *Lakmé* in the old Opéra Comique. General César Cui, the Russian composer, was here for two days this summer, arranging with the house of Alphonse Leduc for the publication of a work, of which more hereafter.

The death is announced of the composer Bouichère, maître de chapelle of La Trinité, where M. Guilmain is organist. He had written much, was scarcely thirty-five years old and very handsome. With his wife, Mme. Ambre, he had founded a school of singing.

Fervaal, an opera by M. Vincent d'Indy, has been accepted by managers of the Monnaie Theatre, Brussels, and will be given in February, '96.

The Young Men's Christian Association here is very active in musical affairs, having at its head M. Alexandre Brody, a professor and composer of merit and enthusiasm. On a recent Swiss anniversary, "Jeune Fédéral," a special religious service was given in commemoration. Hymns, Swiss cantiques and patriotic songs formed a prominent and impressive feature.

Is it true that Marie Millard is married? The report has reached here—to a baron, *on dit*.

This week at the Villa Ingouville a matinée musicale was given by President Faure and Mme. Faure. The music consisted of fragments of an unpublished lyric drama, Dromund, music by M. Woollett, words by M. Hugues le Roux. Authors and interpreters were warmly congratulated. The affair was intimate and extremely interesting.

The first representation at Aix-les-Bains of La Jacquerie, the beautiful drama left incomplete by Lalo and finished by M. Arthur Coquard, was triumphal. After the second and fourth acts authors and interpreters were enthusiastically applauded. M. Deschamps-Jehin was musical director.

Mme. Alba Chrétien, of the Opéra, had a big success before the Duc d'Orléans at Ostend lately. She was recalled five times.

The foreign contingent at Villeneuve gave an artistic fête this week, original as it was agreeable. Among the features were negro minstrel songs given in chorus by all the musicians present, popular Spanish songs, mandolin morceaux and tableaux vivants, the mise-en-scène of which were made by a Miss Waters.

Siegfried Wagner, Nordica and the tenor Dôme, who is to sing here in grand opera this winter, were all at Lucerne last week.

FANNIE EDGAR THOMAS.

**Bergamo.**—A new opera, *Marta Sanz*, was produced at Bergamo September 18. The first act received some applause, the second was greeted with hisses and laughter, and the performance ended in general merriment. The composer is Giovanni Rossi, city attorney of Milan.

**English Musicians at Bayreuth.**—Some of the German papers seem to be extremely annoyed because Dr. Richter has resolved to engage a few members of his London orchestra for Bayreuth next year, and also because Frau Cosima Wagner has chosen Miss Brema and Miss Macintyre for leading parts in *Der Ring des Nibelungen*. They contend that the Bayreuth Festival is more and more losing its national German character. The British performers are engaged for Bayreuth simply because they are the best artists available, and the time has come for some reciprocation, as England welcomes every year numbers of German born musicians.

**Dr. Richter's Provincial Tour.**—Mr. Lloyd will accompany Dr. Richter on his English tour next month, thus very greatly adding to the interest of the concerts. In eight of the principal towns, i.e., Nottingham, Birmingham, Bradford, Manchester, Sheffield, Liverpool, Glasgow and Edinburgh, the eminent tenor will sing either *Lohengrin's Farewell*, or *Siegfried's* song from the first act of *Die Walküre*, besides two other songs by Wagner. In the majority of the programs the chief orchestral work will be Tchaikowsky's *Symphonie Pathétique*, the performance of which created so great an impression at the last series of Richter concerts at St. James' Hall, while the rest of the schemes will be devoted to Wagner, including the *Tannhäuser* and *Flying Dutchman* overtures, *Siegfried's Death March*, and the Good Friday music from *Parsifal*.

## Gertrude May Stein.

A BEAUTIFUL contralto voice is not a common thing. A good American contralto is especially rare, for the soil which grows sopranos as mulberries is chary of its gifts to voices of lower register. In every land of song there will usually be found fifty sopranos to one good contralto. The thick, forced, throaty, half baritone organs which are constantly made to do duty for pure contralto speak volumes for the dearth of the genuine article as compared with the plenitude of sufficiently pure soprani.

An eminent American contralto, Miss Gertrude May Stein, who has rapidly won for herself name and deserved fame, was seen the other afternoon by a representative of THE MUSICAL COURIER at her residence, 905 Park avenue. Unlike many singers whose speaking voice forms no key whatever to their vocal possibilities, Miss Stein's speaking voice matches her singing voice exactly. It is mellow and vibrant, capable of a variety of expressive inflection, and her enunciation is unusually distinct and refined.

Miss Stein was surrounded by a confusion of pretty, artistic things—fresh, long stemmed roses, pictures and photographs. Before a very fine specimen of a Steinway grand piano an artistic ebony bench took the place of stools or chairs. On top of the piano was littered an abundance of music to play as well as sing, because Miss Stein is a good, all round musician, an excellent reader and a pianist who is not only not helplessly dependent on an accompanist, but who enjoys solo work also for its own sake.

The contralto is a tall, slender young woman, fair haired, blue eyed and with a complexion of pink and white, delicate, yet firm, which looks as though it had never seen a gas lamp. Her manner is alert, her personality supremely intelligent and interesting, and as she has a volume of interesting experiences to unfold—which she does in well chosen English and with much vivacity—she is a very charming individual to watch and listen to during a lengthy visit.

"I would rather talk about anybody than myself," she said. "It seems so stupid to repeat things that redound to one's own credit." But after a little Miss Stein unconsciously drifted into telling her experiences. She brought forth letters and critiques and mementos from artistic people by request, all of which told their own story regarding her well-known artistic standing.

"I suppose I should call myself very lucky," she said; "that is, in getting my first opportunity up high instead of down low on the ladder. I have managed to keep myself there, and must have deserved my place, you say. Well, yes," said Miss Stein, "that must be, of course, true; but how many meritorious artists are glad to get a chance even at the bottom, and are obliged to stay there because of the pressure above them? Yes, I have need to be thankful—and I am—for my opportunity."

"I was born in Albany. I was always a musical student—played, read, and even wrote about music for some years before I sang. I owe my pure voice production to C. A. White, the Albany teacher, to my mind one of the first vocal teachers living. He placed my voice and made it what it is. It has certainly grown in power and compass since I have been singing in public. Every day I can sing higher with more ease. I had from the first the contralto quality with the full mezzo range, but my compass has so increased that of late I have elected two or three times to sing some songs in their soprano key."

"My first engagement was with the Emma Juch Opera Company in 1891. I presented myself in Albany and was immediately engaged. I was to sing the lighter contralto rôles, the *Siebels*, *Lolas* and the rest. About study? Well my musicianship helps me there. I repeat, so to speak, with myself. I am a quick study and can enlarge my répertoire with more ease than most. But this is sounding my own trumpet again. For one example, though, I will tell you that I studied the principal *Ortrud* music, the big duets, scene before the church, &c., in two days; that was for New Orleans, January 6, 1892.

"Yes, as you say, my career has been rapid. I have had no setbacks. I've always jumped along. My last tour made with the Boston Festival Orchestra was the busiest and most successful I've ever had. From April 8 to June 8 I sang in forty-six concerts. I had not one reception which was not enthusiastic. Under the management of Geo. W. Stewart we sang at all the big festivals, and besides miscellaneous concerts we gave a few costumed operatic concerts; the other soloists were not always the same, but I was the one contralto of the tour. We had Melba, Nordica, Blauvelt and others among the sopranos. I liked Melba greatly; we became very good friends. Yes, that is Melba taken in the gown she traveled in. Nice inscription, isn't it? And this is dear Nordica. And this, dearest of all, with the inscription 'Elise to Ortrud,' is my dear Emma Juch, one of the most beautiful characters, as she is one of the most exquisite artists, in the world. I was at one time artistically Juch-mad. An artist with a more varied range, all of which she covered with consummate art, could hardly have been possible to meet, and this great talent and versatility were united to such simple modesty. Ah! there are few women with heart and talents to equal Emma Juch."

"No, I do not mind having it mentioned that I had an

offer for the Melba Concert Company. I was not over-anxious, however, as my projects for this season are many; and then I have my church, of which I think a great deal. I formerly sang at the Temple, Forty-third street and Fifth avenue, but my church now is Dr. Parkhurst's.

"Nordica, as well as Melba, was particularly earnest in recommending the operatic stage to me. Both these artists were so warm and enthusiastic in praise of my voice that I could hardly repeat to you the things they said, only I know they have left me very happy and confident.

"Yes, I certainly have grand opera as my aim, but I have time. I am determined not to plunge into things until I have mastered conscientiously, after the manner of an artist, a good repertory. I want to serve my novitiate before I go on, and make no trial until I am well enough equipped to have some assurance of success. All the operatic artists who have heard me sing predict for me success."

Miss Stein, it is well known, possesses, in addition to her pure and rich contralto, a temperament of fire and feeling and a superior musical intelligence. She has sung here in New York with all the prominent conductors, and is a great favorite with them, as with her audiences. The number of critiques recording Miss Stein's success without one disqualifying clause come from the principal musical centres in the country, where her work has been always difficult and prominent in the most important concerts and festivals held.

"Yes," she said, "you can read that and that and that," unfolding one on top of the other offers from the principal cities East and West to sing in oratorios, miscellaneous and other concerts with the large orchestras, dating from November as far forward as March. "And this might interest you," handing the following letter, which, as she was the designer of her own advertisement, deserves to get into print. It is dated July 9, 1895, from 19 Berners street, London, W., the office of the Incorporated Society of Musicians, of which H. R. H. the Duke of Saxe-Coburg-Gotha (Duke of Edinburgh) is president, and runs:

DEAR MADAM—I mail you copies of the *Monthly Journal*, published by the above society, and, having seen the inclosed charming advertisement in THE MUSICAL COURIER, I write to ask you for permission to reproduce the same in the pages of the *Journal*, without any cost to yourself, as a specimen of what can be done in 'artistic advertising.' I feel sure that it would be no small advantage to yourself should you ever visit Great Britain professionally, as the society numbers now nearly 2,000 members, all of whom are professional musicians, the majority being conductors of orchestral and choral societies.

"Awaiting the favor of your reply,

"I remain, yours faithfully,

"HUGO CHADFIELD."

"I replied that they might use it," said Miss Stein. "The advertisement is the one now running in THE MUSICAL COURIER."

"You ask me what I like to sing. Well, among the larger works sung recently at the festivals I am particularly fond of Samson and Dalila, of Bruch's Arminius and yes, beyond all, probably, of the Verdi Requiem. Oh, how that music suits me! I like Rossini's Stabat Mater, particularly since my success in it with Nordica; then I like all the oratorio music, except the archaic, like Händel and Haydn. Here is something I like—very difficult, but noble to sing—Brahms' Rhapsodie. I studied it for Mr. Van der Stucken, and how kind he was in his congratulations when I got through it with such success! Talking of orchestral conductors, my experience on the long Wagnerian tour made with Mr. Seidl two years ago as prima donna contralto was one of the most delightful and fruitful in experience I ever had. I sang with him *Ortrud*, *Adriano* in *Rienzi*, *Magdalena* in the *Meistersinger*, in fact all the contralto rôles in the excerpts which were given. Several weeks ago at Brighton Beach, again with Mr. Seidl, I had such applause I did not know when it was going to end. At the last I had drawn off my gloves and relaxed into a chair to rest, when I was obliged to come on again and bow over and over."

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"Fall River, New Bedford, New Britain, Pittsfield, North Adams, Columbus (Ohio), Ann Arbor, Indianapolis and others have been the points of the festivals. Besides the works I have mentioned as my favorites I sang the Mendelssohn oratorios, Gade's Crusaders, Mendelssohn's Thirteenth Psalm, Fair Melusina and Christophorus. As for songs, I sing volumes of them. No need to tell you how. THE MUSICAL COURIER has recorded my doings so fully every week and reprinted all the good things everywhere written of me that you must know it all. But you are aware also, are you not, that this was my second season's tour with the Boston Festival Orchestra?

"What ensembles we had! Such artists, such quartets and duets and trios! I was able to enjoy all the variety, for I was the only one not changed and the long list of fine singers who alternated with me is an artistic delight to remember. At Ann Arbor the students got up an exhilarating enthusiasm and their outbursts of applause when I sang were so spontaneous and cheering that I can never forget my time there. Again, at Indianapolis I had a remarkable reception, but then everywhere I had success, and everywhere met such a warm welcome that it is hardly fair to make comparisons.

"Yes, I am now back in New York to stay until further notice and shall sing at my church each Sunday. You are looking at my photographs?" as the visitor glanced round at principal prominent faces among New York musicians, all bearing some cordial or flattering inscription. "Yes, I have a great many, and they are all good personal as well as artistic friends. And here are some Boston, Buffalo, Cincinnati and other conductors with whom I have sung," and a bevy of printed faces was pointed out on shelves and mantel. "Yes, I have many friends. Artistically I have had the best of luck," concluded Miss Stein, in the well modulated, harmonious voice which had been a pleasant thing to listen to for nearly a two hours' visit. "I have, as I said, opera before me, but am not in any hurry. I shall first bring myself into active condition for the race."

Miss Stein is a great favorite at the concerts of the Liederkranz, Arion and other German singing societies of this city.

She had much experience when quite a girl in music criticism. She wrote at one time for the Albany *Express*.

Miss Stein suggests in general carriage and feature Emma Eames. She will be heard in concert this season in New York.

## Schlesinger Program.

A concert which recently took place at Dinard, the famous French watering resort, some new songs of the well-known song writer, Mr. Sebastian B. Schlesinger, were introduced, and the occasion also brought into prominence the vocal gifts of his two daughters. The program is herewith appended:

The Ballad Singer, Schlesinger, M. Sebastian B. Schlesinger; Die Lotosblume, Widmung, Schumann, Deh Vieni, Mozart, Miss Schlesinger; Come, Rest in This Bosom, Schlesinger (The Sleepy Little Sister, song of the night, from Album of Children's Songs), Baroness von Reibnitz; In the Hush of the Autumn Night, Schlesinger, The Two Grenadiers, Schumann, M. Sebastian B. Schlesinger; Ave Maria, Phil's Secret, Schlesinger, Miss Schlesinger; Auf Wiedersehen (My Little Sister Seven), Schlesinger, (from Album of Children's Songs), Baroness von Reibnitz; duet, Rubinstei, Baroness Reibnitz and Miss Schlesinger; recitation, Miss Schlesinger.

**Benoit.**—The alarming reports of the health of Peter Benoit, the Belgian composer, are exaggerated. He had a sudden indisposition caused by hard work on his opera *Princess Sunbeam*, but a few days' repose will restore him completely.

**St. Petersburg Conservatory.**—The new, imposing building of the conservatory at St. Petersburg will be finished in a few months. It is near the Grand Theatre and contains a large hall for performances by the pupils of the institution, and another hall for concerts by the Imperial Society of Russian Music. The stage machinery is perfect, and all the accessories leave nothing to be desired. The building will be lighted by 3,000 incandescent lamps.

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## Absolute and Dramatic Music.

ONE of the questions of the day that is most exercising the minds of thinkers and writers on music is to what extent the art gains or loses by being allied to drama or when used as illustrative of a program. In our last issue a contributor pointed out that the popular portions of the most famous oratorios are precisely those that are least dramatic and most nearly approach to absolute music; indeed, if we do not take him erroneously, we are told that those solos and choruses which are now most vitally popular have earned their immortality through the distinctive qualities of their "tune."

To what extent an oratorio or cantata should be dramatic in its aim and in its form is a large question, but is not so very difficult to answer in a rough way. When you attempt to describe action in music, yet have no scenery and no acting to give life to that action, you are practically presenting your audience with only half the drama—a large half, perhaps. For we must acknowledge at the outset that music cannot be a representative art; that is, it cannot give you any definite ideas of action, any definite description of the outside world, nor any delineation of character.

So that when in a cantata or oratorio a very dramatic scene has to take place it is left entirely to the imagination of the listener. It is true that the function of music is to arouse the emotions, and that it is mainly interpretative of them, and that therefore when the action of the libretto of a cantata or oratorio is emotionally represented in the music you have everything that is essential to drama; for the aim of dramatic art is not to give you living pictures merely, but to arouse in you love, hate and all the passions of mankind, and especially (though your modern realist denies this) the love of love, the hate of hate, and the scorn of scorn.

But though the words of an oratorio or cantata give you the definite passions of the dramatis personae, so that the music is not only an indefinite interpretation of indefinite emotion, you have no action and no scenery. Strangely enough, so many of the more dramatic scenes in oratorios really require the most elaborate scenic devices to make them impressive and to give their presentment in art more definiteness than the vague emotion of horror which music alone can produce in the mind of the hearer. But granted that the scenic environment of the drama is not essential (and it certainly should not be), you can have no representation of drama if you omit its greatest medium of expression—gesture, or, as most people call it, acting.

Then, again, all our ideas of people and things are so tinted by association that we cannot accept a gentleman in evening dress as an adequate embodiment of Elijah, although we know that apart from his prophetic qualities the great seer was but a man. This objection to oratorio is, we know, very obvious indeed, and every ounce of humor has long ago been squeezed from the incongruity of ordinary nineteenth century evening dress and mythical or biblical personages; but the truth is clothe have a great deal to do with the ideas of man, and we shall probably never accept the fact that human beings before the beginning of the Christian era were much the same as human beings in this present year of grace, although we mentally admit it as a philosophic formula. From that it follows that if an oratorio or a cantata is to take a position as drama we must have dress in addition to gesture. It may be said that if you have dress and gesture, why not go the whole length and have scenery and scenic effects, thus doing away with the oratorio form of art and placing opera or music drama in its stead.

But that is to beg the question; for we are assuming that there are certain phases of life and thought that may be well illustrated by semi-dramatic treatment, and yet would not gain by being bodily transferred to the stage; in short, we are assuming that there is a need for the oratorio or cantata as a semi-dramatic work of art, and we are only insisting that if there be such a need these works must be given the aids of dress and gesture, if they are to have any vitality as art at all.

In his article last week our contributor gave poverty of invention as a reason why so many modern composers

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write dramatic cantatas; and certainly the dramatic form is easier to write if you are content to be merely descriptive of the dramatic action; if, on the other hand, you use music as a medium of expressing the emotions which the dramatic situations call forth, to shed the illuminating rays of the abstract on the concrete, the dramatic form is no easier and not a whit the less artistic than the "absolute." We will return to this later on in the article.

For ourselves we have no liking for a form of art that is neither dramatic nor lyrical, but a mixture of both, and it seems to us that, quite apart from the musical question, the oratorio ought not to be cast in a dramatic form, but should be in the nature of a gigantic ode, embodying abstract thoughts and using the human voice in solos and choruses simply as a means of giving articulate and human expression to the ideas set forth in the text of the work; and we are very much inclined to think that the most popular portions of *The Messiah* and *Elijah* owe their vitality to the fact that the music is illustrative of abstract ideas or of definite God worship (which is essentially more or less abstract), and not *only*, as our contributor urged, that these choruses and soli are beautiful as music. As a lyrical epic form of art the oratorio has a well defined place in the realm of music, and any endeavor to make it dramatic in form is to weaken its scope in this regard. As to the question of the superiority of absolute over dramatic music, that is quite another matter.

The use of the word "absolute" in regard to music has, we venture to think, caused a considerable amount of confusion; for the usual course is to divide compositions into two classes, those that are illustrative of something outside the art itself, and those that exist simply for the sake of the music alone, and need no explanation in speech. If musical compositions could be thus clearly divided into two classes, no one would quarrel with the term "absolute," but when we take into consideration the fact that music that has no avowed program, that is not illustrative of drama, can yet be written with some deeper idea than that of merely making beautiful sound, we see at once that the term is altogether too sweeping as now applied.

Your pedant, especially if he be young, much likes the sound of the word "absolute"; it is Mesopotamia to his ears, and, if he has been educated by old-fashioned professors, he is never so happy as when he can decry dramatic music and extol "absolute" to the skies as an altogether more intellectual form of the art. What he exactly means by "absolute," it is certain he could not tell you. The fallacy of using the word in the fashionable fast and loose way is very evident if we ask, Are Beethoven's symphonies and Berlioz's fantastic symphonic poems of the same genre of art?

Of course the question is absurd, and yet Beethoven's *Eroica*, *Pastoral* and *Choral* symphonies are avowedly music written with an intention of expressing something more than mere sound; therefore they cannot be called "absolute," and must be classed with Berlioz's programme symphonies and Wagner's music dramas, for the pedants of the day will have two distinct classes of composition and no more.

The futility of this hardly requires further exposition, but we may point out that very little music can be called absolute in the sense that it was written merely for the sake of music. Inspiration comes to a composer from so many sources, and is prompted so much by contemplation of mankind or the material world, that even when he welds together all these disjointed expressions into a symmetrical whole it is very difficult to put your finger on many passages which can truly be said to have been prompted by nothing but a desire to make music for its own sake—the work as a whole may be said to be "absolute" music, because of its form, but its parts will remain program music in so far as they were prompted by thoughts from the outside world. There cannot be much doubt that it is a degradation of music to limit it and enchain it to the description of the material world or of the actions of men, and it is a degradation not only because these are less worthy subjects than the thoughts and passions of mankind, but also because

the endeavor to portray action and what we may call scenic effects destroys the free flow of the art.

It must never be forgotten, indeed, that music is not a representative art in the true sense of the word; that is, it can give you a sense of action by the means of rhythm and of color by the means of harmony and the assignment of phrases to particular instruments, but it can never give you any definite idea of the outside world of men and things. It is, in truth, the language of emotion, and cannot do more in descriptive music than arouse an emotion something like that we might feel if we witnessed the thing or event which is under musical description. There is one exception, and that is when music imitates sound or rhythm—a good example of the latter is Wagner's *Walkürenritt*, but on the whole what we have said is true.

We will admit at once that there is a great difference in emotions, that the pleasure we feel when drinking good wine is not so ideal as the thrill that runs through us when we hear of a noble action; that the silent awe of night gives rise to higher thoughts than does the contemplation of Piccadilly in the season. There is no need to elaborate that. Also we will admit that the more abstract emotions are in character, the more worthy they are of musical expression, or of any expression of which man is capable. Then you simply come to this: there are two kinds of music, that which means something or is prompted by something, and that which means nothing or is prompted by nothing except by a desire to make beautiful sound. This last is the only kind which can be truthfully described as "absolute." In the two classes there are many subdivisions, from Mozart to the latest exercise for a musical degree, and from Beethoven to the latest sentimental piano piece.

Undoubtedly dramatic music as exemplified by the opera deserves much of the condemnation which serious musicians have given it, but the low place it holds in musical art is because it has been mainly composed in an objective spirit. It has been the custom, and still is, to hold up opera as the antithesis of "absolute" music, and to speak as if a music drama can contain no music worthy to rank with Beethoven's symphonies simply because the art is married to drama and has to follow dramatic situations. Until Wagner's time this was doubtless true enough, but he brought a new element into the dramatic branch of the art. He used music not only as a means of heightening the interest of dramatic action but as an expression of the abstract emotions which the contemplation of the drama calls forth in the spectator. His orchestra comments on the dramatic situations from an abstract point of view, or rather let us say from a subjective point of view; for Wagner does not so much give you the musical expression of the emotions of his dramatis personae as his own comment on them from a poetic and abstract point of view. In using the art in this way you are able to write quite as important music as any to be found in a symphony and quite as much deserving of concert performance; the only difference being that the form is not the same.

In the older operas the composers were simply objective; that is, they musically described dramatic situations and made no comment on them whatever; in Wagner's works, on the other hand, you have his comments on the abstract emotions of Love, Religion, Hate, Jealousy and the rest. We will even go so far as to say that to write a great music drama you must put in it a great deal of yourself, of your subjectivity. Music is not only the suggestion of emotion, as literature is, but the realization of it as well. Now, it is one of the illusions of mankind to think that you can put yourself in the place of another and *feel* as he or she feels. You can do nothing of the sort. You can sympathize with and understand the emotion of another, but no more. In literature the appeal is only to sympathy and the intellect, but music endeavors to realize (and successfully) the emotions of mankind.

Now, it follows from what we have said that to limit yourself to the musical expression of the emotions of others is to be more or less insincere, since you cannot really feel them, and therefore music that is only objective, as most

dramatic music is, is more or less insincere. We are not aware that the Bayreuth master has anywhere referred to the fact that he was in the main a subjective composer, but it is true nevertheless. Wagner is writ large on every bar he wrote. You will say that is only his style of harmony and melody, but we will affirm that it is because he is always giving you his emotions, and not those of his dramatis personae.

Wagner conceives a drama and makes his characters sing instead of speaking and then leaves them to act as in an ordinary literary drama. But with this difference: the situations of the drama, the joys and sorrows of its characters, are all commented on in the orchestra. There are some slight indications of character music, such as the motives descriptive of the different dramatis personae, but these are only indications to give point and meaning to the whole web of subjective comment. Beethoven went to his feelings as they were aroused by the outside world through the medium of the intellect; Wagner does exactly the same thing, only the situations of his dramas supply him with the subjects on which to discourse. In the music to *Tristan* you do not have simply the realization of the love of *Tristan* and *Isolde*; you have much more, for Wagner gives you his ideas on the passion of love, its joys and its sadness, its tumult of despair.

Again, in *Parsifal* you have practically all Wagner's own spiritual yearnings, and not merely the dramatic presentation of the religious emotions of his characters. Indeed so much is this the case that one is apt to forget the stage and only listen to Wagner's wonderful orchestra—himself. There is nothing new in this except as far as music is concerned. The secret of the power of all great artists is their personality, their subjectivity. That they may choose to express this in an objective form in drama, for instance, in no way alters the fact.

It is commonly said that you can know nothing of Shakespeare from his works, but is this a fact? We think that in every speech he puts into the mouths of his dramatis personae you have much of what the author thought and felt himself; what people will not understand is that a man of genius has no settled, limited character; his mind ranges over the whole field of humanity and his feelings are just as limitless. But we have written at too great length already. We have tried to show that to decry music because it happens to be allied to drama is absurd from a musical point of view; that scarcely any modern music can rightly be termed "absolute," and that since the expression of self is the life blood of every art, so any form of it in which self is expressed and is *worth* expressing is as vital as another. You can express yourself equally well in the orchestral comments of a music drama as in a symphony. In conclusion we would suggest that the word "absolute" be disused in future, and "subjective" be put in its place, with its antithesis of "objective."—*The Musical Standard*.

**Rosenthal.**—Moritz Rosenthal will give in the coming season forty concerts in England, and then go on a tour through Spain and Italy.

**New Operas.**—At St. Malo, a one act opera, *L'Épreuve* music by L. Barras, was successful. At Ronchi, Italy, an opera, *Isolanda*, by Grablovitz, composer, and performers all amateurs. *La Sorella di Mare*, music by G. Setaccioli, on a libretto sketched by Gemma Bellancioni and completed by Golisciani, will probably be produced in Italy.

**Hansel und Gretel for America.**—Sir Augustus Harris has now completed his arrangements to take Humperdinck's popular *Hansel und Gretel*, which had such a lengthy run in London, to the United States. A company for its production starts on September 24, opening in New York on October 8. The conductor will be Herr Anton Seidl, and the cast is as follows: *Gretel*, Miss Jeanne Douze; *Hänsel*, Miss Marie Eliba; *Mother*, Miss Grace Damian; *Father*, M. Jacques Bars; *Sandman*, Miss Jessie Huddleston; *Dewman*, Miss Edith Johnston; *The Witch*, Miss Meisslinger. Miss Delrita, Mr. W. Franklyn and Miss Cecile Brani will also be attached to the company.

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## Dresden Letter.

DRESDEN, September 15, 1893.

THE fair success of Heinrich Zöllner's opera, *Bei Sedan*, in Leipzig was first reported by one of our own papers, the *Dresdner Zeitung*, whose well-known critic, Ludwig Hartmann, went over there to hear the first performance of the work on September 3, the anniversary of the memorable Sedan victory, 1870. The second part, or at least the synonym part, of this operatic duology, *Der Ueberfall*, was accepted for the Dresden Sedan festival and brought out here some days later, September 7, with quite an equal success.

The book—founded upon a story of Wildenbruch's, *The Danaide*—is very cleverly written by the composer himself. It in no little degree contributes to heighten the favorable impression of the work. The tendency alone, "humanity above nationality," was greeted with great sympathy, music and form being fresh and original. The whole idea of making an opera upon war episodes of our day is rather original. The dramatic plot is strong and very effective, the music in general so "stimmungsvoll" and well corresponding to the words that it captivated every heart. No spun out episodes tire the hearers, but the flow of action proceeds in a very captivating and interesting way. There is even a sort of French flavor to the work, with a touch of local color, the scene being laid in a village in Picardy in France.

Schuch directed with all the abandon and fire of his musical temperament, by which he so well knows how to inspire both orchestra, choruses, soloists and audience. It was also reported that our esteemed intendant, Count Seebach, himself took an active interest in the excellent mise-en-scène.

The composer and the soloists, as well as Mr. Schuch, were called many times before the curtain.

The story is briefly this: Some franc-tireur shave resolved to take revenge upon their enemies the "Prussiens" by killing them when asleep in the houses they have been lodged in (*Einquartiert*). This, however, was no easy task, the cowards knowing very well that "among three Prussians asleep there were always four awake." They therefore plan to invite their "guests" to a rural festival, with plenty of wine to make them fall asleep, *bon gré, mal gré*, in order to fulfill their cowardly intention. *Wilhelm*—Mr. Anthes—a German "Ulanen" officer, has been assigned to live in the house of *Reine Gouyon* (Mrs. Wittich), a pretty widow, to whom the idea seems most vile, but who, as a good patriot, finally consents to the cruel deed, showing her lodger at his arrival in her house the room where he is going to spend the night, never to awake again. The officer enters, full of confidence, and finding her alone begins by feeling comfortable and at home in her society. This trust in her honesty appeals to her better and more human feelings, and a growing sympathy and passion for the officer commence their destructive work upon her patriotism, and the end of the story is that she betrays her own people in order to save the life of the "Prussian," her lodger, who has become more dear to her than fatherland, honor and all.

She elopes with him, a love duo of great beauty follows, and the charming *Reine Gouyon*, after having confessed her passionate love to the officer, feeling herself a traitor to her country, stabs herself. Curtain.

Mrs. Wittich, the excellent singer—who in Wagner rôles (for instance, *Venus in Tannhäuser*) cannot yet compare with our excellent Terese Malten—is greatly improving histrionically. She acted and sang with a verve and dramatic impulse quite unexpected from her more quiet temperament, which brought her ample and well deserved applause. Mr. Anthes is classed among our best actors and singers. The smaller parts were taken by Messrs. Nebuschka, Decarli, Kruis, Hofmüller, Schrauff, &c. Frau Schuch had a part to fit her "*à merveille*"; she almost carried away the palm of the evening. Her acting is most graceful and coquettish. I dare say the composer himself

must have appreciated the performance of his work in Dresden.

The structure and form of this two act opera are no copy of Wagner nor of Mascagni, but of both these composers. Mr. Zöllner has learned a great deal. Moods and episodes and rhythmical motives are the features that on a first hearing seem most prominent. The author also is very successful in melodramatic invention; the orchestra beautifully depicts effective situations and impressive moods, indicated only by stage views and scenic pictures, such as, for instance, the snowy landscape in the last scene, the mournful allée, the lonely watchman, the setting sun with the radiant glow upon the dying woman, &c. Just this musical descriptive power seems the most characteristic features of the composer's talent, of which all our Dresden critics think highly, to judge from the very favorable criticisms in the papers.

The news has spread that our first pianist, the Kammervirtuoso, Mr. Herrmann Scholtz, intends giving a concert this fall. Whether true or not this news is welcomed, for the Dresden public longs to hear him. In a private party I was lucky enough to hear the virtuoso play. His charming touch, execution and the poetry of his interpretation took all by storm. We were so fortunate as to hear several quite new compositions of his own; also some Chopin, Schumann and Grieg numbers. If these lines ever happen to reach the artist may they express to him the thanks of his listeners for the pleasure he gave on that lovely summer night in the pleasant villa home where the hospitality of the lady of the house, Miss Z., made the evening so agreeable to her friends.

A. INGMAN.

## Artistic Reunions in the Salzkammergut.

ISCHL, August 23, 1893.

AS I sat to-day drinking my afternoon coffee in the famous Walther Café on the esplanade and watched a group of some of the most famous and interesting musicians known to us, I thought it might interest you all to read about this wonderful little resort hidden away in the Tyrol mountains, celebrated not only for the purity and tonic properties of its air and the beauty of its woods and vales, but also for being the summer home of so many great men.

Let me tell you first who were among the group sitting around the table near me. First and foremost the great master Brahms stood out among them all with his wonderful head, long white beard and bushy hair. Every afternoon he can be seen at this same table drinking his coffee. One cannot miss seeing him, for if you did not know that it was the great Brahms you would be attracted by his lion-like head. In spite of carelessness and untidiness of dress he bears the unmistakable stamp of a genius, that indescribable something which exerts instant reverence from great and small.

Next to Brahms sits Arthur Nikisch and his charming wife, and near them our own Mr. Kneisel, who is taking a summer vacation over here with his wife. The great Leschetizky was there, with his handsome wife; Daniel Popper, the cellist, and also Professor Grün, from Vienna. This completed the "round table."

It was a merry group, for where can one find better company or a jollier set than a lot of musicians off on a vacation? Tremendous workers, all of them, living on the most tense nervous strain, yet when once it is removed they are like schoolboys out of school.

Professor Grün is one of the wittiest of the Vienna group. His bon mots are quoted everywhere, and whenever he joins a circle one is sure to hear soon a chorus of laughter. Yet as a teacher he inspires great awe and his wit when turned against a pupil does not always produce laughter, but often tears. He is Kapellmeister and first violinist of the Richter Orchestra, and in the conservatory he has charge of the advanced violin pupils. He has also a large class of private pupils, many of them Americans, and not a few of them destined to make a name for themselves.

in the professional world. Mr. Kneisel, who, as his most distinguished pupil in America, has made his name famous with us, is devoted to his master, and one sees them constantly together.

The Kneisels have a charming little home a mile or two away from Ischl, right in the heart of woods and mountains. There have been many musical evenings already, even though it is vacation time, and the Kneisel Quartet has delighted everyone with some beautiful performances. At a soirée given by Eduard Strauss the other evening at his charming villa in Ischl, in honor of the engagement of his daughter, the Kneisel Quartet gave several delightful selections, among others a Brahms quartet, with Brahms at the piano. There have been also afternoon teas with Brahms, charming, artistic evenings with the Leschetizkys and with the Kneisels, from which all were shut out but their own little artistic coterie, but groups of listeners were seen always gathered about trying to steal a concert from their al fresco boxes.

Mr. Nikisch and his wife are the life and centre of this group of artists. They seem to be never tired, but always ready for long walks and excursions or impromptu musicals and reunions. They are looking forward to their return to Leipzig with great delight. It is evident that Mr. Nikisch had much that was unpleasant to contend against in Budapest and that he welcomed the offer from Leipzig as a great relief. The Pest position is a difficult one to fill for many reasons. We are hoping in Vienna that we may hear the Berlin Philharmonic again under Nikisch's artistic leadership. We lost a great deal in America when we let him go. I have heard it suggested that some one is to organise an orchestra for a spring series of concerts and Nikisch is to be invited to come over to conduct them. They both speak of America with real love and appreciation. They evidently retain a pleasant memory of their sojourns with us.

Mr. Nikisch had much to say of Paderewski's opera. As you know, Paderewski took the long journey from Paris to Pest expressly to play his opera to Mr. Nikisch, and he was enthusiastic in speaking of it. He says that Paderewski has caught the Gypsy spirit marvelously. His opera is written in modern style, but keeps perfectly the Gypsy character, a thing which many have tried, but utterly failed in. Mr. Nikisch says that the whole opera is strong and very dramatic, and in fact gave us all such a vivid desire to hear it that we are jealous of this American tour, which will defer the first representation.

You have not yet heard in America David Popper, the Paderewski of the cello, as they call him here. He is going over there next year, I believe, and you will be enchanted with his music—there is a charm, a witchery, a magnetism in his playing which carries you completely away. He lives in Budapest, but spends his summers in Wolfgang, an hour's ride from Ischl. Like Paderewski, also, he has great charm of manner and his fund of anecdotes is inexhaustible.

In a little villa away up on the top of Ischl, overlooking the whole surrounding country, is the home of the great Leschetizky—his "bird's nest," as he calls it. There he has spent his summers for thirty-seven years, and every stone and rock almost of Ischl is familiar to him. He comes here in July and is hardly ever back in Vienna until the last of October. There he does his best work in composition and there he recruits and gains strength for his arduous teaching in Vienna. He is a great pedestrian. One sees him early in the morning and late at night starting off for one of his long walks, flying by, for he rarely stops on the esplanade or where the fashionable crowd lingers. He walks like the wind when alone, and is as athletic and untiring as a young man of twenty-five. In his little home away up on the cliff he entertains delightfully. All the artists have pleasant memories of gatherings there this summer, for Leschetizky, when off duty and surrounded by congenial friends, is the most genial, lovable man in the world. His genius as a conversationalist is almost equal to his genius as an artist. His sharp, witty way of putting things, his power of mimicry, his command over language,

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ELINOR COMSTOCK.

### William C. Carl's Success in Colorado.

THE following are among some of the recent notices obtained by Mr. Carl on his most successful recital tour:

The organ recital given by Mr. Wm. C. Carl, of New York city, in the First Baptist Church last evening was attended by a large and appreciative audience of the music lovers of our city. The reception given Mr. Carl partook of the nature of an ovation, and the renditions of the various numbers of the program were all enthusiastically received. Among those selections most difficult of execution and most brilliantly rendered may be mentioned Toccata in G major, by Theodore Dubois; the Nuptial March, by Alexandre Guilmant, and the Grand Fantasie or Storm Scene, by Jacques Lemmens. These selections called forth all the resources of the artist organist, and well did he respond to the call. At no time during the whole evening did his masterful command of the organ appear to better advantage than in the Storm Scene. His playing was marked with much brilliancy, and he created a deep impression by his performance.—*Colorado Springs Gazette*.

Mr. William C. Carl, the distinguished concert organist of New York city, appeared at Trinity M. E. Church Friday evening before a large and enthusiastic audience, who received the young artist with great favor. Mr. Carl is the favorite pupil of M. Alexandre Guilmant, the renowned French organist, and played three movements of a new sonata in C minor on this occasion. The work was given a masterly interpretation, especially in the Scherzo, and was loudly applauded. The same may be said of Händel's concerto, in D minor, and Widor's toccata, from the fifth symphony.

The pièce de résistance, however, was Bach's fugue in D major, which was played with great breadth and brilliance, and places Mr. Carl in the foremost rank of concert organists. One of the most noticeable features of his performance was the remarkable phrasing and balance of tone, so rare to hear and a pleasure to notice.

Mr. Frederick Howard, the well-known baritone, assisted, and has never appeared to better advantage. He received a double recall after the first number, and sang with great taste and finish. The Euterpe Quartet were also heard in several numbers with success. In response to urgent requests Mr. Carl gave a second recital on Saturday afternoon, and played the organ at the residence of Mr. Hallack in the evening. Mr. Carl plays in the Leavenworth Cathedral en route for New York, where he returns about October 1 to fill engagements in the metropolis.—*Denver Times*.

The grand organ concert at Trinity M. E. Church last night, by Mr. William C. Carl, of New York, proved to be a rare treat for music lovers. The impression made upon the listener by Mr. Carl's playing is the clearness and the delicate incisiveness of his playing and the perfection of his phrasing. He is unquestionably a great artist.

Of all the pieces which he rendered last night the most approved was the Bach Fugue in D major, though the one in which he most showed his skill and ability was the toccata from the Fifth Organ Symphony by Widor, reckoned the most difficult piece of organ music ever written. He handled it in a masterful way. Mr. Carl was assisted pleasantly by Mr. Frederick Howard, whose Jerusalem, by Adams, received a double encore; also by the Euterpe Quartet in two numbers.

At the urgent request of many people Mr. Carl has consented to give another concert at Trinity at 8 o'clock this afternoon. He prom-

ises that the program will be more popular in its nature.—*Denver Republican*.

The organ recital by Mr. William C. Carl at Trinity M. E. Church last night attracted an audience which generously applauded the masterful performance. It is to be doubted whether the superb instrument of which Trinity Church is justly proud has ever received more skillful handling than that given it last night by Mr. Carl. Both in manipulating the keyboard and working the pedals he demonstrated his mastery over the instrument and produced harmonious effects that charmed his hearers. The program was an attractive one, including a number of compositions new to Denver, some of them composed especially for Mr. Carl. Among these were a concerto piece (Selby) and allegro (Salomé). A Pastoral, by George McMaster, was an exquisite composition and most daintily executed. Bach's Fugue in D major, difficult composition, calling for all the resources of an organist, and a sonata in C minor (Guilmant), were finely rendered. Wedding Music (Dubois), with which the concert closed, was one of the most delightful performances of the evening, and Mr. Carl was warmly applauded for his work.—*Denver Daily News*.

The Colorado press is unanimous in its commendation of Mr. Carl's musicianly work. The above few clippings represent fairly the attitude of the press to Mr. Carl's performance, which has throughout his entire tour aroused so much interest.

### Guilmant at Home.

AIX-LES-BAINS, FRANCE, September 16, 1895.

HOW delightful was our visit last month with Alexandre Guilmant at Meudon! It was indeed *une file véritable*, as he himself termed it, which lasted something over two weeks.

The weather was so warm that most of the time the table was spread out in the garden, and we feasted under the large shade-trees, which protected us from the sun at the midday luncheon, and sheltered us during the dinner in the evening. And what elaborate and delicious meals Mrs. Guilmant did provide! Each one was a symphony deserving the *Grand Prix*, and thoroughly enjoyed by everybody present.

The salad was always prepared by Mr. Guilmant with as much skill and taste as he exhibits in the composition of a fugue, and may also be reckoned among his rare accomplishments. Moreover he is a connoisseur in all matters pertaining to the culinary as well as the musical art. The family was quite large, numbering from ten to fourteen, and the utmost good humor and jollity prevailed.

Mr. Guilmant's son Felix, a very talented young artist and a pupil of Bouguereau, is just about to enter his prescribed term of military service in the army. The daughter, Miss Marie Louise, a most attractive and amiable young lady, is shortly to wed Monsieur Victor Loret, a son of the famous Parisian organist and composer, Charles Loret. He was educated as a musician, but became deeply interested in the study of Egyptology, and after spending several years in Egypt he received the appointment as professor of Sanskrit, &c., in the University at Lyons. Another daughter, with her sweet little girl baby, was there with her husband, who is an electrician and civil engineer, also little Joseph, a remarkably bright boy of eight years, who is the son of Mr. Guilmant's eldest daughter living at Vichy.

During a portion of our visit Mr. J. Kendrick Pyne, the famous English organist, was also a guest. Mr. Pyne has one of the finest positions in England, being organist of the cathedral and town hall at Manchester, where I recently had the great pleasure of hearing him play. His répertoire is remarkably extensive and his style commanding. He played for me on the splendid Cavaillé-Coll organ at the town hall there the entire fifth symphony of Widor and the great fugue in G minor of Bach in a masterly manner; with extraordinary facility of execution and a perfect command of the superb instrument. Afterward I spent the evening with him at his house. He is a typical Englishman, but his favorite organ builder is Mons. Cavaillé-Coll. To return to our dinner, however: his favorite fruit is the peach, and Mr. Guilmant took great pleasure in frequently passing the dish to him, saying: "Will you have a pitch

pine" (peach, Pyne)? This little joke was appreciated by everybody, including Mr. Pyne, who always took another. After the dinner there was either a stroll in the orchard and the pretty garden, or an adjournment to the music room, where new compositions were tried over on the piano, and upon several occasions we were entranced by some wonderful improvisations. One evening Guilmant extemporized most delightfully upon a melody which he caught at the moment from a band of musicians playing at a neighboring restaurant. At another time he played for us a scherzetto which he had just written, and which he intends scoring for organ and orchestra.

Various points in the new organ sonata, No. 5, dedicated to myself, were examined and dwelt upon, and a new edition containing slight changes was presented to me, also a new edition of his beautiful Lamentation, in which Guilmant has made some important alterations. These evenings were of great enjoyment to us, and they always ended quite late with our favorite grog.

One Sunday Mr. Pyne and I accompanied Mr. Guilmant to his church, La Trinité, and heard the 9 o'clock service. Everyone knows, who has heard Guilmant there, how conscientious and devoted he is in the playing of the various interludes, responses, &c., which form such an important part in the Catholic service. Everything is in perfect harmony with the nature and spirit of the ecclesiastical music sung by the choir or priests, but always embellished and ennobled by the touch of a master. His improvisations are a special delight to the connoisseur, and when he treats a theme according to the highest canons of his art, enhancing it with the choicest contrapuntal devices and richest harmonies, and developing the germ-like idea into a symphony of sounds, one cannot but recognize the superiority of his genius.

After the service we met Theodore Salomé, who has presided for so many years over the chancel organ at La Trinité and whose rare skill and exquisite taste are so universally admired; then we jumped into a carriage and drove down to St. Eustache just in time to hear Henri Dallier play the offertoire. As we climbed the long, dark and narrow stairway leading up to the organ it struck me that old Batiste must have found it particularly trying during his last years as organist at this cathedral. The organ is one of the largest ever built by Mercklin, but Mr. Dallier is so familiar with it that he is able to carry on a most animated conversation while playing any part of the service.

From there we drove to the residence of Cavaillé-Coll, the great French organ builder, who had invited us to lunch with him. The luncheon was elaborate and exceedingly elegant, while the occasion itself was one always to be remembered with the keenest pleasure. My seat was upon the right of the grand old man, Guilmant at his left and Pyne opposite, while upon either side were Cavaillé-Coll's efficient manager and secretary.

Among other subjects of conversation organ matters in general were discussed, and electric versus tubular and pneumatic actions contrasted. Cavaillé-Coll's whole heart and soul are in his work, and although over eighty years of age he is actively employed in the practical details of his immense establishment. He has made vast researches in the science of acoustics, and invented a number of instruments for analyzing and recording vibrations. He has made a special study of overtones, and in the grand organ of the Notre Dame cathedral at Paris, recently reconstructed, he has demonstrated his theory in mixtures, which renders this the most remarkable organ in the world from the standpoint of tonal qualities.

The next day Guilmant and I played privately a charming two manual organ just completed at the factory, and Cavaillé-Coll presented me with his portrait, signed and inscribed by himself. Dear old man, may his art be perpetuated long after he is gone!

Various excursions were made from Meudon to Versailles, Sèvres, St. Cloud and other towns in the neighborhood, and the distance to Paris, either by rail or by steam-

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intend the production of his new comic opera entitled "The Bric-a-Brac Will," that is to appear at the Lyric on October 21.

Miss Katherine Timberman, of Cleveland, Ohio, who has been abroad now for some time studying, and more recently singing in concerts, has accepted a very favorable engagement for a tour to South Africa with Mr. Avon Saxon. She sails for Cape Town on September 29.

Mr. R. Jener Shee, who is so successful in teaching diction in English, French, German and Italian, has just scored a triumph in receiving the first prize for the best original article written in Italian, and honorable mention, which means second prize, for an original article written in French. Seldom do we meet a man who can both unite and talk these four languages like a native, giving to each the correct inflection, pronunciations and idiomatic use in construction.

#### PROMENADE CONCERTS.

Popular support is the best criterion of success, and the continually increasing patronage of these now universally recognized concerts is proof of their excellence.

The Beethoven night last Friday proved one of the most popular of the season. The Egmont overture and the Symphony No. 5 in C minor were certainly among the most enjoyable selections we have had so far, and Mr. Wood, and consequently the band, entered fully into the spirit of these time honored works, securing an unusually fine performance. Mr. Frederick Dawson played the Emperor Concerto in E flat, repeating the success I recorded for him in the Weber Concertstück last week. Miss Anna Fuller gave a finished and artistic rendering of the Song of Penitence (Busslied).

The "popular" night as usual attracted a large audience, which grew exceedingly enthusiastic over the Tannhäuser overture and the Peer Gynt Suite (Grieg). Among the soloists that evening was Miss Regina de Sales.

Monday was again selected as a Wagner night, and I must record another large and enthusiastic audience. The vocal part of the program included the quintet from Die Meistersinger, the duet from the third act of Lohengrin, and duet from the Flying Dutchman.

On Wednesday evening Mrs. Helen Trust made her first appearance at these concerts, as did also Mr. Philip Brozel, tenor. At this classical concert Goldmark's overture, Sakuntala, opened the program, and a novelty was brought forward, Second Suite Symphonique, by Frederick d'Erlanger, which is a composition of more than usual importance. The themes are well marked, the thematic treatment is very skillful, and the orchestration is the work of a master of his craft. Traces of suggestions of other composers are rare. The composer, who is yet only in his twenty-seventh year, was loudly cheered by the audience and the musicians of the orchestra. He is of German extraction, was born in Paris and is a naturalized Englishman.

On Thursday night the program was devoted to Schubert, and included two entrances and the overture from Rosamunde, andante from The Tragic Symphony and the Unfinished Symphony. Mr. David Bispham appeared for the first time this season, and Miss Hilda Wilson was among the soloists.

Last night the principal feature of the evening was the appearance of Mr. Sims Reeves, who, I understand, has recovered from his late bereavement and taken unto himself a wife. His name still acts as a magnet to attract the multitude, and whether he sings The Pilgrim of Love or Goodbye, Sweetheart, or any of the other old favorites, the British public still award him high appreciation of the art he still displays, as well as applauding him for the memories that centre round one who has reached the pinnacle that will be found to be his place when the relative merits of the tenors of this century are summed up.

#### GLoucester FESTIVAL.

A performance of the Messiah practically ended the festival on the afternoon of September 18.

The total receipts this year were £8,420 (£100 less than

in 1892); to this must be added £1,071, the sum subscribed by the stewards. The expenses were about £8,850, leaving £841 to be handed to the charity, which received from other sources £429 1s. 8d. (by collections), and £185 7s. 8d. (dividends).

Among those artists who distinguished themselves I will mention Mme. Medora Henson and Mr. David Bispham. These Americans won for themselves the highest distinction for their intelligent and artistic singing. Another prime favorite was Mr. Watkin-Mills, so well known and such a favorite in America. He, too, won the highest eulogiums for his singing.

#### CARDIFF FESTIVAL.

The Cardiff Triennial Musical Festival opened on Wednesday, September 18, with a performance of Edgar Tinel's St. Francis. As the festival was instituted in 1892, this is only its second celebration, and the enterprise of the committee in the selection of the works is all the more worthy from an artistic point of view. These I will speak of in my next letter and will now only mention the performers of the first day.

The committee of the festival invited the Belgian composer to Cardiff to conduct his own work and happily M. Tinel was able to accept. On the conclusion of the rehearsal on Monday he expressed himself as delighted with the way in which the chorus had taken up his work, and at the performance their singing was beyond praise, notably in the Revellers' Chorus, the Angelus, and the final Rejoice, when the audience rose to their feet for the splendid climax.

Miss Ella Russell was engaged as soprano soloist, but on account of illness she was obliged to telegraph on Saturday that she would be unable to be present. Mme. Medora Henson was at once communicated with, and very high praise is due for her willingness to come forward and take so difficult a rôle and for the able way in which she carried out her task. It would have been difficult to select a tenor for the leading rôle who would have sung with greater charm than Mr. Ben Davies. Mr. Whitney Mockridge and Mr. Douglas Powell, in less important parts, were equally successful.

Mr. Ffrangcon-Davies made a grand triumph of his part, his rarely beautiful voice and most artistic singing winning for him tremendous applause.

Sir Joseph Barnby conducted some Wagner selections at the close of the oratorio, including the Siegfried Idyll and the prelude and closing scene from Tristan und Isolde, and Mr. Whitney Mockridge gave a good rendering of the prize song from Die Meistersingers.

Sir Paul was given in the evening and was worthily interpreted. Mme. Albani was in splendid voice and sang most artistically, particularly in the grand aria, Jerusalem, Thou That Killest the Prophets. Miss Clara Butt sang the contralto music excellently, and Mr. Watkin-Mills in the title rôle again showed what a unique position he holds in the oratorio field. His impersonation of the great apostle was full of dignity and inspiration, and his grand voice rang out with telling effect in the solo Consume Them All. Mr. Whitney Mockridge gave an artistic rendering of the tenor solos, showing the result of careful study. Both band and chorus were effective, and if exception can be taken at all, there was an inclination throughout the evening to a mechanical precision and lack of vitality. Sir Joseph Barnby conducted with his usual skill.

The other works include Sir Arthur Sullivan's Light of the World, Verdi's Requiem, Berlioz's Faust, Spohr's Last Judgment, Prof. Villiers Stanford's Bard, Beethoven's Choral Symphony and David Jenkins' Psalm of Life.

#### BOLD BURGLARY IN ST. JOHN'S WOOD.

The police admit, with great magnanimity, that the burglary is of the most finished character; but, with the exception of a pair of old boots, they are without a clue that should lead to the capture of the thieves who made almost a complete wreck of the residence of Mme. Amy

Sherwin. Four policemen patrol the beat of which the grounds and residence, 58 Wellington road, St. John's Wood, form a part. The front looks upon Wellington road, and one side upon Circus road. The place is surrounded by a wall, which is about 5 feet high in the principal thoroughfare, but much higher at the side. Mme. Sherwin and her husband, Mr. Hugo Görilitz, went to the seaside nearly two months ago, taking their servants with them. Nothing in the house was disturbed, except that the carpets were taken up before all the windows and doors were locked and, where possible, bolted. There is always one door that cannot be bolted, and in this case it was the front door, that being the one used for egress by the household at its departure.

The key of the front door was left with a friend who lived opposite and who promised to visit the house at least once a week. Mr. Görilitz also ran up from the seaside once a week, so that 58 Wellington road had no reason to feel that it had been completely deserted. All was well on Wednesday of this week, as the house had been visited on that day. Upon the following day, at 1 o'clock, a friend of the family who called found that the house had been entered and turned simply upside down. The police were at once informed and at once paid a visit to the premises. In the garden were found the footprints of two men who had kept watch while their companions worked. One man stood where he could look up and down Wellington road. The other, not being tall enough to look over the Circus road wall, got a chair from the house and stood on it while he spied out the country. Whether or not the watchers saw a policeman is not known, but that the police did not see the burglars seems to be taken for granted among the residents of St. John's Wood. There were four or more burglars in the party, though it is not likely they numbered more than a quartet. Less than two men could not have made a complete wreck of the interior of a commodious residence in the limited time at their command. The burglars began operations at a window in the basement at 2:30 o'clock on Thursday morning, and this circumstance is almost enough to prove that they were not experts. The window was barred upon the inside, and instead of removing a pane of glass with an amount of noise that would not disturb a fly, they broke the glass with a crash that brought a neighbor who lives across the way to his window. It is likely that at this juncture the burglars lay down and held their breath. The startled householder, seeing no light in No. 58, the burglars having thoughtlessly not lighted a candle or turned the bull's-eye of a dark lantern full in his face, went back to bed, satisfied that all was well. The burglars concluded to try the doors. They first assaulted the basement door at the back of the house. Upon this door they used the jimmy with a force and persistence that must have thrown them into a profuse perspiration. As the door was bolted at top and bottom it never winc'd. Then they went to the front of the house. They first tried two side doors. Upon these the marks of the jimmy are numerous and conspicuous. The doors laughed at the burglars and the latter became very wild and used language unfit for print. The front door was left to the last. This was because it was in full view from Wellington road. Still it had to be assaulted. One wrench with the jimmy and it was forced open. It had merely been locked with a spring latch. Once in the hall the burglars wiped their heated brows and sat down to recover their wonted calm. They first entered the drawing room on the right of the hall. It contained, among other things, a large number of costly and curious trinkets that had been presented to Mme. Sherwin or purchased by her husband in various parts of the world. These, or nearly all of them, were taken. The drawing room on the left of the hall was denuded in the same way, and the burglars were careful not to overlook a magnificent table cover that had been made in India and that had cost 400 rupees when the latter were worth a good deal more than they are now. The office of Mr. Görilitz was next visited. In his writing desk are many drawers.

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In the middle top drawer was the key. The burglars left this drawer to the last, and broke open all the others with a jimmy. They piled the contents of the drawers upon the floor, but most of them were of no value except to the owner. Upon the desk were three boxes of cigars. The burglars took the cigars, but thinking, perhaps, that some sentimental memories hung about the boxes, left them. There was also a box of cigarettes upon the desk. These the visitors also took, but they smoked at least eight of them as they performed their self-imposed task. They smashed a number of small and beautifully made boxes in Mme. Sherwin's rooms, and in this way became the owners of considerable jewelry, though Mme. Sherwin fortunately took most of her jewels with her when she went to the seaside, the others having been placed in a safe deposit. All her walking costumes were packed up and carried away by the early callers, but the latter did not even handle half a dozen beautiful stage costumes. They found a sealskin coat and muff and a long fur cloak. These valuable and comfortable articles must have been discovered towards the finish, as they were dropped in the hall as the burglars were leaving. Two frock coats, a morning and a dress suit, and several pairs of trousers, once the property of Mr. Görilitz, are his no more. A large quantity of fine napery disappeared in one of the large and handy sacks carried by the knights of the jimmy, and then the burglars visited the highest floor. They simply stood the belongings of the French maid on their head, but upon the edge of an open trunk they left a fifty and a ten centime piece. Her savings bank they broke open. They left the bank. The other servants' rooms were turned inside out, but little was taken from them. All the christening presents of the youngest members of the family were removed to other quarters. Several handsome presents from M. Paderewski were stolen. All of Mr. Görilitz's papers were carefully examined, but none was taken. Every part of the house except the wine cellar was visited. In the kitchen the burglars made themselves comfortable for a while, and ate a more or less hurried meal, after which they smoked a couple of cigarettes there. Then, having nothing more to do, and not wishing to alarm the neighborhood or give the police any unnecessary trouble, they left the house and St. John's Wood in the unobtrusive way so much in fashion among burglars. They left their improvised lantern in the kitchen. It was constructed out of the best top hat possessed by Mr. Görilitz and a candle. The combination made a first-rate lantern, but it made a ridiculous wreck of the hat, which is now unfit even for a St. Patrick's Day parade. One of the burglars left a pair of boots, as he found others on the premises that were superior. The ulster of the impresario probably covered a multitude of sins as it left the premises. The police—readers of the *Pall Mall Gazette* will be pleased to know—are hopeful. The friends of Mme. Sherwin and Mr. Görilitz will be glad to know that they were insured against burglars, so that their loss will consist only of such articles as cannot be replaced. Still this is not a matter for congratulation.—*Pall Mall Gazette*.

FRANK V. ATWATER.

**Bologna.**—The municipality of Bologna has refused any subsidy to the theatre of that city. Hence the prize Opera Consuelo, by Orefice, will not see the footlights.

**St. Petersburg.**—The Russian Opera will produce in the next season thirty-three works, of which thirty are by Russian composers. Three new ones are Raphael, by Aversky; Nuit de Noël, by Rimsky-Korsakoff, and Orenstela, by Tanaieff.

**Paris Opera Comique.**—The cast of Massenet's *La Navarraise* at the Opéra Comique is *Anita*, la Navarraise, Mlle. Calvé; *Araguil*, M. Jérôme; *M. Garrido*, Karlony; *M. Remigio*, M. Mondaud; *Ramon*, M. Carbone; *Bustamante*, M. Belhomme.

**Brussels.**—The Théâtre de la Monnaie will produce an entirely new opera, *Jean Marie*, by a young Italian, Ippolito Ragghianti, who died about a year ago at Nice, aged thirty. He was a laureate of the Conservatory of Liège, where he was a pupil of César Thomson. He left his opera unfinished, but it has been completed and orchestrated by P. Gilson.

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## THE WORCESTER FESTIVAL.

WORCESTER, September 28, 1895.

THE thirty-eighth annual festival of the Worcester County Musical Association in Mechanics Hall began the evening of September 24. Alexander C. Munroe is the president of the society, and Carl Zerrahn is the conductor. This season Franz Kneisel was the associate conductor, C. L. Safford the organist, I. Luckstone the pianist.

The 600 season tickets were all sold before the first rehearsal. The orchestra was made up of Boston Symphony players.

Let us first speak of the salient features of the concerts, and then consider calmly the present condition of the association and what the society really makes for musical righteousness.

The work chosen for the first concert was Mendelssohn's *St. Paul*. The solos were sung by Mrs. Eaton, Miss Desvignes, Mr. McKinley and Mr. Dufft. The managers undoubtedly acted wisely in the beginning with a familiar and approved oratorio. Audiences at a festival are apt to shy at a novelty, unless there is reassurance in the presence of a famous singer. Yet the audience the first night was only of fair size, and it was almost apathetic as regards applause. This dearth of enthusiasm was not without excuse, for the performance was not a brilliant one; indeed, it was often mediocre, at times bad. The chorus was thus made up, if the figures of the program book are correct: Sopranos, 192; altos, 140; tenors, 74; basses, 105. However well balanced the parts may have been in theory, on the stage there were frequently only sopranos and basses, so far as the hearer was concerned; and the chorus was not unlike that variety of pie described by Richard Grant White as "poplar," a pie of inflexible upper and lower crusts and vague, uncertain, semi-liquid stuff floating within. There was therefore seldom any well defined walk of an interior part; there was not even a cool exposition of a fugal subject; and development became a murky maze in which some few courageous persons called on their neighbors for help, and heard no answer. Now, when altos are weak and tenors are inadequate, of what avail are honorable intentions in the performance? Add to this that little or no attention was paid to dynamics. Forte, mezzo-forte, piano were evidently regarded as synonymous.

This inattention was referred to by one of the local papers, which advanced promptly this ingenious excuse: "The choral part"—the writer is speaking of Massenet's *Eve*—"demands more attention to light and shade than Mr. Zerrahn is wont to give to the larger oratorios. In the latter instances, by intent and on principle, and in accordance, as he says, with recent revised editions, the dynamics indicated in *St. Paul*, but especially in *Israel*, are disregarded. Mass effects are chiefly sought."

I do not think that this monstrous proposition demands serious discussion. Does any sane person believe for a moment that Händel, the opera maker and the companion of opera singers, wrote his "sacred opera" choruses for multitudinous and roaring mediocrities? Are Mendelssohn's dynamic indications to be defiantly disregarded even by users of "recent revised editions"? Did Mendelssohn intend the choral *To Thee, O Lord* to be aggressively fortissimo? Or should there be no dynamic distinction between *Happy and Blest are They* and *O Great is the Depth*?

This fetish of bulk, the blind belief in mass, rules in Boston as well as in Worcester. Yet is the "grand chorus" as heard here in Mechanics Hall or in Boston Music Hall often an abomination in music. Seldom, if ever, does such a chorus sing with true dramatic effect. The tempi are chosen to suit the ability of the chorus rather than the wish of the composer. Not infrequently the oratorio or cantata is cut, not reasonably, not for any sound musical cause, save that the chorus could not have been trusted in the portions omitted. Better a part song sung admirably by a chorus of from thirty to sixty than these thunderous attempts at "mass effects." How often have you heard an artistic performance of *The Messiah*? Did you ever hear one of the allegro choruses in that much abused and almost

always misunderstood work taken at anywhere near the pace undoubtedly thought of by Händel? How often do you hear the opera airs that relieve the choruses in *The Messiah* sung in the manner of the time when they were written?

Nor are the earnest and perspiring members of the chorus alone in their maltreatment of oratorio. Why is it that nine singers out of ten maulder and dawdle in recitative, accent unimportant words, shun the colloquial style? A soprano delivers the statement of fact, "And the witnesses had laid down their clothes," as though she were telling the story of Poland. A contralto will sob and sigh as she informs the audience that Saul journeyed with companions toward Damascus. A tenor will whine out "And when his eyes were open'd." I do not speak now with special reference to the singers at Worcester; these remarks are unfortunately true of many otherwise excellent oratorio singers.

The program of the second concert, Wednesday afternoon, was as follows:

Symphony No. 7.....	Beethoven
Aria, Easter Eve.....	Gounod
Eve, a mystery.....	Wm. H. Keith.
Eve.....	Massenet
Adam.....	Mrs. S. C Ford
The narrator.....	Mr. Keith
Interlude Act II, Vlads.....	J. C. Bartlett
Festzug, for orchestra and organ.....	Van der Stucken

In the weakly sentimental stuff by Gounod, Mr. Keith displayed an agreeable, light, high baritone voice. He managed this voice with skill, and his use of the legato was especially noticeable in days when the legato is apparently despised by intense or "intellectual" singers. Recalled, he sang Adam's *Noë*. Mr. Van der Stucken conducted his own pieces, which show the practiced hand of an intimate friend of the orchestra. The performance of the Symphony was not an inspired one. The playing of the orchestra in *Eve* was marked by raggedness and untunefulness. But remember that the men throughout these festivals are necessarily overworked.

The managers of the festival of '95 mutilated *Eve*, which they called a "romantic cantata." The duet of *Adam* and *Eve*, "Let us love, for love means living"—E flat, 9-8—was sung without the comments of the observing chorus. What was still more to be deplored the whole of the epilogue was omitted; and so there was no punishment, and *Adam* and *Eve* disappeared from the sight of the audience like any operatic couple called before the curtain after a melting love duet. Such mutilation cannot in any way be defended. The *Eve* is a short work. The music is not beyond the capabilities of any decently organized or decently drilled chorus. And such mutilation is an insult to audience as well as composer. In a long and theological oratorio choruses and airs may be omitted to shorten the time of performance or to chasten the polemical zeal and verbosity of the oratorio maker, and thus persuade the hearers to sit quietly until the final shout. But *Eve* is not thus to be treated. For every reason, theological, dramatic, musical, the epilogue is indispensable to proper understanding of the cantata.

The singing of the choral prelude to the second part was, all things considered, the most satisfactory work done by the chorus during the festival. Some other choral passages were fairly sung, but whenever there were strong dramatic effects demanded the singers faltered and mumbled. Mr. Bartlett was thoroughly admirable as the narrator. His art ennobled and beautified what might have been easily an abomination of desolation. The passion of the First Family of Paradise was at its height lukewarm.

The compiler of the program book assured the Worcester public that *Eve* is not "a religious work in any sense whatever." It may not be religious, it is surely ecclesiastical, for the librettist and the composer followed closely in the footsteps of the early Christian fathers as they walked about, peering over the hedges of the garden of Eden. They also apparently headed Cajetan, who, not allowing the intervention of Satanic voice, insists that the Serpent used none but "internal suggestions." Gallet and Mas-



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senet must have girded up their loins for their task by first memorizing the article of the ingenious Mr. Bayle entitled *Eve*. Or peradventure they pondered the *Peccatum Originalis*, that unclean masterpiece of crazed Hadrian Beverland, which, burnt in public at the Hague in 1678, sending its wretched author to prison, should be read by the morbidly disposed in the original and not in the French version of J. Frédéric Bernard, who substitutes genteel digressions for Beverland's too daring speculations. Massenet found *Eve* in a café. He did not think it worth while to idealize her or soothe her fury by hyperdermic injections.

"Faust," as the managers were pleased to call "The Damnation of Faust," by Berlioz, was given at the third concert, Wednesday evening, the 26th. The solo singers were Lillian Blauvelt, Mears, Auty, Campanari and Dufft. The feature of the performance was the superb singing of the part of *Mephistopheles* by Campanari. The flame of temperament was fed steadily by the oil of musical knowledge. As for the performance as a whole there is little that is pleasant to be said. The chorus attempted a far too ambitious task. What has already been written in reference to its work should in this instance be multiplied tenfold. And yet in spite of the many and glaring shortcomings, the marvelous music thrilled and excited when the memory and the imagination were jogged by that which actually occurred on the stage. Mr. Auty took the part of *Faust* on short notice in consequence of the sickness of Mr. Rieger.

Berlioz did not write his colossal works for Worcester festivals.

The program of the fourth concert, Thursday afternoon, September 26, was as follows:

Overture, Hans Helling.....	Marschner
Mon Coeur s'ouvre.....	Saint-Saëns
Miss Desvignes.	
Symphony, C major.....	Schubert
Andante.	
Finale.	
Fantaisie Ballet.....	Pierné
Overture, Carneval.....	Dvorák

Mr. Richard Burmeister had been advertised to play Chopin's F minor piano concerto, with his own instrument and a cadenza for the first movement, but lo, and Mr. Lachaume appeared in his place, announced by the management in a "dodger" of poor taste. Mr. Lachaume played "for the first time in America," a brilliant piece for piano and orchestra by Pierné, a pupil of Massenet. The composition is more conspicuous for the artfulness of its construction and the brilliancy of its instrumental dress than for originality of themes. It is a very effective concert piece in which the piano is not too impudent but becomes gracefully a part of the ensemble. The details are always interesting and often very clever, as in a trumpet pedal against stormy octave passages for the piano. The pastoral theme suggests Bizet's *L'Arlésienne*, but in color and general treatment more in thematic structure. Mr. Lachaume played with amazing fire and was recalled. He then played Godard's second mazurka. The large audience was not satisfied and he then added a polonaise by Chopin.

Miss Desvignes opened the heart of *Delilah* as though it were her own. Seldom have I heard this air of Saint-Saëns delivered with such breadth, authority, and glowing passion. It was a remarkably fine exhibition of dramatic singing, one that with all its exuberance was free from insincerity, or crudeness, or hysteria. She was recalled, and she sang a ballad that would in all probability give great pleasure to the subscribers of a London fashion weekly, if presented as a holiday offering.

The performance of the orchestral numbers was eminently respectable. Mr. Kneisel conducted sympathetically the *Fantaisie* by Pierné.

Thursday night (September 26, this year) is, as you know, "Artists' Night," or "Hooray Night." Melba was the lodestone, but another shared with her the supreme glory of the evening, if he did not bear it away from her; and the singer was Campanari, whose nobly dramatic delivery of *Tonio's* scene in the prologue to *Pagliacci* will linger long in the memory.

I wonder if Abbey and Grau realize what an artist of

genuine performance, as well as still greater promise, they have in this modest, true musician! The applause shook the house, and Campanari sang Figaro's air from *The Barber* and the song of our old friend Escamillo.

Melba's numbers were the mad scene from *Lucia* (Mr. Heindl, flutist); *Se Saran Rose*, by Arditi, and she sang in the prison trio from *Faust* with Daubigné and Campanari. In the mad scene her staccato passages were husky, her intonation was not always faultless, and her breathing was heavy and frequent. But in the waltz by Arditi she was the peerless Melba of her first American season. Mr. Daubigné sang the cavatina from *Romeo and Juliet*. Of course he was recalled, and he sang a song by Bemberg, if I am not mistaken. The orchestral numbers, well played for the most part, were Smetana's overture, *The Sold Bride*; the aforesaid prologue to *Pagliacci*; Strauss's *Künstler Ball Tänze*; a movement from a Mozart serenade for wind instruments, E flat major; three dances by Gluck; the adagietto and carillon from *L'Arlésienne*, and the Tannhäuser overture.

The organ was covered with a star spangled banner, and a flag stood on each side of the conductor's desk. This was in honor, it appeared, of the performance of Barbara Frietchie, a patriotic ballad by Dr. Jules Jordan, for soprano (Mrs. S. C. Ford), chorus, orchestra, organ, and in fact the whole strength of the company. Dr. Jordan conducted it in person, and he never quailed, even in the most tumultuous moments. The audience recognized Dixie—the people here have heard music for thirty-eight years—and then it exulted and pawed the air at the sound of *The Star Spangled Banner*. Mrs. Ford neglected a great dramatic opportunity. She should have seized a flag and shaken it triumphantly when the cymbals and the big drum were especially active. Popular tumult was at its height. The finale was repeated. Yes, it was a great night for Dr. Jordan. I recommend heartily this ballad to all Grand Army posts and barbecues. It's just the thing for an encampment, and it would sound well in the open air.

Friday afternoon, the 27th, Melba again appeared with these novelties: *Sweet Bird*, Händel; waltz song from *Romeo and Juliet*, Ah, fors' è lui. She also sang, by request, *Se Saran Rose*. She was not heard to her advantage in the air of Händel, for she was persistently above the true pitch, and in sostenuto passages her labor was apparent. The waltzes were sung delightfully, and I have never heard her sing with such beauty of tone and simple, honest feeling as she did that afternoon in Tosti's familiar Good-bye.

The orchestral numbers were Sgambati's first symphony (scherzo omitted), Moto Perpetuo, op. 257, Strauss; prelude, Act 2 *Gwendoline*, and Goldmark's overture, *Sappho*. From the technical standpoint the performance of these gave pleasure, but Mr. Zerrahn is more at his ease when he conducts works of a less ultra modern school.

Mr. Henry Schüecker was heard in Thomé's *Légende* for harp and orchestra. His beauty of tone and his technical proficiency seemed wasted on such a sugary and vapidly melancholy piece.

Israel in Egypt, Friday evening, the 27th, brought the festival to a close. The solo singers were Mrs. Eaton, Mrs. Alves, Messrs. Thies, Dufft and George R. Clark. The "Occasional overture" preceded the oratorio.

This oratorio is massive, concrete and intensely respectable; not unlike the wholesale boot and shoe district in Boston. The chorus was more at home in Israel than in the choral works of the other festival days. There were many cuts. The solo singers struggled bravely, often successfully, through the desert of aria and duet.

It may be said justly that the programs were of a consistently higher grade than at preceding festivals.

Fewer vocal mediocrities were in evidence than on former occasions.

I understand that the festival will be successful pecuniarily.

There are pleasant memories of solos and orchestral pieces.

But the true success of a festival is not an enlarged purse or the delightful recollection of solo well sung or instrument or instrumental piece well played. Unless there is the open evidence of musical growth in choral work, un-

less there is the proof of advance in truly musical performance, a festival is merely an annual jamboree, at which illustrious foreign singers or players give delight.

There are rumors of a change of conductor. The Worcester *Spy* mentioned Dr. Jules Jordan as a possible successor to Mr. Zerrahn.

PHILIP HALE.

#### Boston Music Notes.

Mr. F. W. Wedell has returned from Canada and the Lakes, where he has been through the summer, and will resume lessons at the Pierce Building on Tuesday, October 1. The indications are that he will have a very busy winter.

Miss Edith Castle has returned from Europe, where she studied two months with Sig. Vannuccini, and then took a little run over to Paris for a ten days' holiday. She will be located in Boston the coming winter, and will sing at concerts and receptions.

Mr. Fred H. Butterfield will have a studio at the Pierce Building this winter, where his Saturday classes in phonetic sight singing will meet.

Miss Caroline Gardner Clarke met with a slight bicycle accident that will keep her in the country for a few days longer, but next week she will be at her home in Brookline.

Martinus Sieveking arrived in New York last Saturday on the steamer City of New York, and will appear in concert with the Theodore Thomas Orchestra in Detroit November 18.

Mr. Arthur Hubbard will give the greater part of *Faust* at Saco, Me., next Wednesday, on the occasion of the opening of the new opera house, the parts being taken by his most advanced pupils. *Marguerite*, Miss Louise Katherine Goorman; *Siebel and Martha*, Miss Edith MacGregor; *Faust*, Mr. Jerome F. Hanshue; *Mephistopheles*, Mr. L. Willard Flint. Mrs. Hubbard will preside at the piano, Mr. Edward Phillips at the organ. The opera was given in Belfast, Me., August 26, and made a decided hit.

#### THE APOLLO CLUB SEASON.

The Apollo Club has just begun its twenty-fifth season, under the following named officers: President, Solomon Lincoln; vice-president, George H. Chickering; clerk, Arthur Reed; treasurer, Charles T. Howard; librarian, Albert F. Harlow. Mr. J. B. Lang remains its conductor, as he has been ever since the club was formed in 1871. The club celebrates its silver wedding year by the adoption of a plan for reserved seats at its concerts, issuing to members only season tickets with reserved seats for the four concerts of the year. At the first concert, to be given November 26, Prof. John K. Paine's *OEdipus*, which was performed at Harvard College about fifteen years ago, is to be given, Mr. George Riddle reading portions of the play and the club singing the beautiful music of the work with orchestra. At the second concert, in January, Ondricek, the Bohemian violinist, who is coming to this country for a few concerts, will appear. The season promises to be a most interesting one.

Henry C. Barnabee and his wife celebrated their golden wedding in Chicago last week. Mr. Barnabee's professional friends, including William H. Crane, Jessie Bartlett Davis and Viola Allen, helped to make the celebration very enjoyable.

Friday evening, the 27th, Mrs. Clara Mansfield gave a concert at her former home, Fairhaven, under the auspices of the leading society people of Fairhaven and New Bedford. Mr. William Keith, Mr. Edward Phillips, Miss Susie Wells and Mr. Norman Paull assisted. Mrs. Mansfield has a high soprano voice of bird-like quality, which she uses with great ease and taste, every note being given with clearness and precision, the flexibility of her voice being shown to great advantage in the grand aria from *I Puritani*, where she ran a descending chromatic scale in the most artistic manner. She has been abroad for five years, studying with different teachers, the greater part of the time in Florence with Mme. Albertini Baucardé. In London Mrs. Mansfield studied with Randegger.

The concert was a great success, both artistically and socially. Mrs. Mansfield received a great ovation from her many friends, and was the recipient of some beautiful flowers.

Mr. Keith, who sang at Worcester on Wednesday afternoon, has a high baritone voice that shows every sign of careful cultivation. He sings in a simple, broad and unaf-

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TUESDAYS AND FRIDAYS.

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fected style. In *Les Larmes* he sang with such warmth and feeling that the audience recalled him four times, after which he sang a charming little French song, playing his own accompaniment.

Among those present were Mr. and Mrs. Edmund Anthony, Mr. and Mrs. W. P. Winsor, Mr. H. H. Rogers, Mr. and Mrs. W. E. Benjamin, Mrs. Cara Duff, Mr. and Mrs. John Hastings, Mrs. Edward Covill, Mr. Leslie Bly and family.

MANCHESTER, N. H., September 27.—Prof. Jason J. Kimball dropped dead this evening while playing the violin. Deceased was a native of Windom, Vt., sixty-five years of age, and for the past twenty-five years has been instructor of music in the public schools of Manchester. He was a bass soloist of pronounced ability. Professor Kimball was rendering Raff's cavatina on the violin with exceptional feeling and power, and when he reached the last chord he made a discord, and fell forward dead. He was a thirty-second degree Mason, a member of the Mystic Shrine and of De Molay Commandery, K. T., of Boston. A widow survives him.

#### Worcester Music Festival Notes.

Although Mrs. Elene B. Eaton was suffering with a severe headache on Monday evening, a headache that made her nearly blind, but few people in the audience knew with what a Spartan spirit she was singing the music of St. Paul. All who heard her sing spoke of her "noble voice," and of the fine appreciation with which she rendered her solos. During the week Mr. and Mrs. Eaton, with their baby and maid, were the guests of Mr. and Mrs. Walter Flagg. Mrs. Eaton's Paris gowns were much admired during the week, not only those worn on the stage, but her street and evening dresses. On Tuesday evening she wore a Nile green corded silk, the gown being trimmed with pearls. Friday evening in Israel in Egypt her gown was pink, with diamond ornaments. She looked very handsome on both occasions.

Miss Carlotta Desvignes was a stranger to Worcester, but was at once accorded a warm welcome. It might be thought that so much praise as she received would make her a bit conceited. It didn't, but she felt very happy over it.

Miss Desvignes has such a jolly, unaffected, good natured manner that she makes warm friends wherever she goes. Her costume on Thursday afternoon was most becoming to her dark hair and eyes—a changeable pink and gold shot silk trimmed with lace over dark pink velvet, a coquettish bonnet with bows of bright pink velvet. Miss Desvignes met with a series of small mishaps in Worcester and was glad when the third one happened, as she thought that might end the series. When she arrived she found after reaching her room at the hotel that she had lost her purse. The driver of the carriage was hunted up, and although he had been to and from the railway station twice with passengers the purse was found on one of the seats. Tuesday evening, just as she was ready to leave for the hall, a bottle of ink was spilled over the gloves she intended to wear, and the next day some water spilled upon a dress made an ugly spot; but that broke the charm, for afterward things went on in an even, uneventful way.

Miss Blauvelt received a pressing invitation from Colonel and Mrs. Hopkins to stay with them while in Worcester, but felt obliged to decline. She has a very heavy season's work before her. She will sing at a New York Symphony concert on October 6, and with Damrosch's Oratorio Society November 22 and 23. She will sing with the Boston Symphony Society at Boston, Brooklyn and Providence, and in October the Allegro Penseroso with Damrosch. This work has not been given in this country for a long time. Miss Blauvelt looked very pretty in a gown of cream tulle over satin, the bodice being trimmed with sequins and canary velvet, two pink roses on one shoulder giving a touch of brightness. She carried a lovely bouquet of roses, the gift of Colonel Hopkins.

Mrs. Seabury C. Ford, of Cleveland, was visiting Miss Frances Morse during festival week. There was a jolly house party staying there, who were the recipients of many invitations from friends, teas and receptions following each other in rapid succession. One of Mrs. Ford's gowns was blue satin embroidered with jet, gold and spangles. With this she wore a superb diamond tiara in her hair on Thursday evening. During her stay in Worcester she signed several engagements for the coming season. Mrs. Ford was suffering from an attack of influenza that affected her speaking voice seriously. How she managed to sing at all was a mystery to those who met her off the stage, but the audience was unaware of her indisposition.

Mrs. Carl Alves looked very handsome in a black crepon gown at rehearsal on Friday morning. In the evening she wore a pale green dress shading into blue. Many of Mrs. Alves' friends regretted that she was not heard in something where she had more to do than in Israel in Egypt.

Among the haps and mishaps of the week there were several trying ones to the artists. Mr. Leonard E. Auty, who took the part of *Faust* at a day's notice, Mr. Rieger being taken suddenly ill, found that his score of *Damnation of Faust* had entirely different text from the one in use at

the festival, and that the score varied constantly. For the greater part of the evening he was reading the music at sight.

Dr. Duff on the same evening was startled and astonished by a cut of three pages, of which he had not heard, so it was quick work "catching on" in time.

Mr. Lloyd d'Aubigné, who arrived from Genoa on Tuesday, rushed off to Worcester to sing on Thursday evening at a moment's notice, not having recovered from the fatigue of the voyage nor the effect of sea air on a tenor's throat. Then there was something went wrong about the orchestra parts of his first song. But it all ended happily for him, and he rushed off after the concert was over to catch the midnight train for New York. On Monday he will be in Boston for rehearsals with the Melba Concert Company.

Mr. William Keith, a newcomer, fresh from European triumphs, found the heat on Wednesday afternoon most trying.

Mr. Campanari, after a double encore and overpowering applause and enthusiasm from the audience on Thursday evening, only said quietly, "I am so glad I pleased them."

Mr. Lachume was very modest over the success he achieved. He is to play in fifty concerts with Rivarde, after that forty concerts more, so he has a winter's work arranged for him.

Mr. J. C. Bartlett, of Boston, was the guest of Mr. and Mrs. Chas. A. Merrill.

Among the visitors from Boston were G. W. Chadwick, Emil Mollenhauer, Stephen Townsend, Philip Hale, B. E. Woolf, H. W. Ticknor and A. J. Hubbard.

WORCESTER, September 25.—Carl Hampe, the first trombone of the Boston Symphony Orchestra, bought a bicycle Monday night. Tuesday morning he rode it to Quinsigamond. On the way back his wheel got caught in the car track, and he was thrown violently to the ground, breaking his right arm. He repaired to Dr. Fitch's office, where the bone was set, and Hampe took the 8:30 p. m. train for Boston. Mr. George Stewart will take his place in the trombone quartet, and another man will come up from Boston to play the extra instrument when needed.

#### Jakobowski Writes.

1440 BROADWAY, NEW YORK, September 29, 1895.

*Editors The Musical Courier:*

I NOTICE in your issue of the 28th inst. Miss Marie Halton's very humorous letter under the heading "The Genesis of a Comic Opera."

There are a few statements in it which are likely to mislead, and I shall be obliged if you will kindly publish a few lines in answer to Miss H.'s letter.

The idea to write an opera upon the subject of Peg Woffington was a long cherished dream and suggested by me to Miss Halton. Further, it was I who suggested the late Savile Clarke to be the author of the libretto, and it was also I who arranged the contract with him.

The reason why Miss Halton has not produced the piece is simply and only one of want of sufficient funds—these having been barely sufficient to carry out her last venture, my opera, *La Rosière*, which was certainly artistically successful when Brandon Thomas had rewritten the book—the receipts having gone up to such an extent that had Miss Halton any funds to go on with the run of the piece no doubt it would have been successful also from a financial point of view.

I trust I am not encroaching upon your valuable space, and remain, thanking you for your courtesy,

Dear sir, yours cordially,

E. JAKOBOWSKI.

**D'Albert.**—Eugen d'Albert's opera *Ghismonda* will be given this winter in Dresden. He is working hard on his opera *Gernot*.

**Malay Opera.**—A Malay company is about to visit Europe to give performances of national operas. It is styled the Empress Victoria Jawi Pranakan Opera Company.

**Rome.**—The prize hymn sung at Rome on the anniversary of the occupation of that city by the Italian forces was composed by Luigi Ricci, son of the author of *Chiara di Rosenberg*, &c.

**Nikisch.**—A correspondent of the *Neue Freie Presse*, of Vienna, says that the same party that hounded Nikisch out of Budapest is now praising him as an artist, just to make things unpleasant for his successor.

**Cassel.**—Dr. Franz Beier has returned from his unpleasant experiences at Weimar to resume his work at Cassel. On his first appearance his desk was covered with flowers, and loud applause greeted his conducting of *Die Verkauft Braut*.

**Meiningen.**—Half of the seats for the Meiningen Musical Festival are already taken. The orchestra will be reinforced with thirty violins, ten violas, eight cellos, eight basses, and for the St. Matthew's Passion eight flutes and eight oboes will be used. Halir will take the violin solo in the *Missa Solemnis* and Joachim in the St. Matthew's Passion. Perron will sing the Christus rôle, and Settecorn, of Brunswick, is engaged as baritone.

#### Humperdinck's Fairy Opera.

SIR AUGUSTUS HARRIS' company, which is to present *Hänsel und Gretel* at Daly's Theatre next week, sailed from Liverpool on the *Aurania* last Wednesday, and should arrive here to-day. Sir Augustus Harris, who is coming over to rehearse the opera, sailed on the *Lacuna* Saturday, and is due here next Friday. It is in Mr. Daly's contract with Sir Augustus that he shall have one day and one night rehearsal of the piece before it is produced. Mr. Daly declines, as he always has done, to allow the use of his theatre on Sunday, and so, in order to fulfill his contract, he has decided to present *Hänsel und Gretel* on Tuesday, instead of Monday night, giving Sir Augustus Monday evening for his dress rehearsal.

The scenery for the fairy opera which has proved such a wonderful success in Europe is all prepared, and some of the effects are said to be unprecedented on the stage of this country. The opera itself is very simple, telling a really pretty little fairy tale plainly. The scenery, however, is quite elaborate, and the music is said to be very charming. The book is by Adelheid Wette and the music by Engelbert Humperdinck, while the English adaptation is the work of Constance Bache. The opera is in three acts, two of which pass in woodlands inhabited by witches and fairies, and one in the room of a poverty stricken family, of which *Hänsel* and *Gretel* are the two children. In the woodland scenes a number of remarkable transformations take place which have astonished the Old World, and are confidently expected to have the same effect here.

Sir Augustus Harris furnishes the principals of the company and a great many of the chorus. The orchestra will consist of a large band of competent musicians, led by Anton Seidl, who has been specially engaged by Mr. Daly for the work. Rehearsals of the chorus have been in progress under the direction of Sir Augustus Harris' stage manager for a long time.

The opera tells the story of *Hänsel and Gretel*, two poor children, who are driven into the woods by their mother to pick strawberries for their supper, and who fall into the hands of a wicked witch, who intends to roast and eat them. They hoodwink the old woman and succeed in casting her into the oven prepared for themselves, whereupon a number of little ones whom she has baked into gingerbread children are brought back to life and restored to their parents. There are gatherings of angels, and all kinds of fairy spectacles presented during the two woodland acts, and the spectacular features of the opera are described by those who have seen it as simply wonderful.

**Stuttgart.**—The opera season began at the Court Theatre with *Lohengrin*, in which Rothmühl, Somer and Frauscher appeared.

**Cesar Thomson.**—The violinist César Thomson will make during the winter a tour through Russia, Austria and Germany.

**Father and Sons.**—A son of the tenor Nicolini, and a son of Melchisedec, the basso, have been engaged by the Porte St. Martin Theatre, Paris.

**Elsa Rügger.**—This young cello virtuosa, who at the age of twelve took the first prize at the Brussels Conservatory, will appear in Berlin this season.

**Breslau.**—The City Theatre, of Breslau, commenced its season on September 14 with the *Götterdämmerung*. The orchestra was directed by Weintraub, and Frau Sedlmair-Offeney was *Brünhilde*. Only three years ago she was singing in operetta, and her performance in Wagner opera is described as phenomenal for the dramatic conception of the character as well as for her admirable singing.



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PADEREWSKI leaves Liverpool for New York on the steamship Teutonic on October 16, and will be due here on the evening of October 23. He will be accompanied by his private secretary, Mr. Hugo Görlitz, who has always been here with him.

SOME of the London papers have begun a crusade against the howling of the Salvation Army and the noise of the street piano-organ, and a series of protests have been issued against both nuisances. Madrid and St. Petersburg have prohibited these unearthly noises, and other Continental cities have limited them to certain sections and hours. Those unmusical sentimentalists who are urging the free use of the streets to these musical or rather unmusical abortions should not be permitted to prevail here. As it is, we have sufficient noise now on the streets to call for a change, and the begging of these vendors of brazen sounds as they issue from the loud piano-organ and the miserable din of the Salvation Army should certainly be stopped by municipal order.

FRANCESCO TAMAGNO writes a pathetic letter to the Berlin *Courier*. He loves that paper dearly, but why, oh, why, has it disturbed his repose? The statements which it made, that he began his career with a salary of 200 francs for three months and that he now gets 750,000 francs for fifty concerts, brought him, every day since they were printed, half a dozen begging letters. He made no reply. But silence did not mend matters, and his breakfast table at Salsomaggiore, an idyllic spot where he was reposing before his German tour, soon was groaning under twenty-eight epistles every morning. But worse remains behind. "Colleagues" from all parts came in person to his house to urge their claims, till he could endure it no longer, so he has made a moonlight flitting from his dear Tusculum. After an eight months' tour in South America, Mexico and England it is too bad to set all the beggars in Lombardy at him. He must raise his terms if he has to purchase quiet.

### THE SEASON.

FTER a most uneventful musical summer New York begins the season of 1895-6 with prospects of listening to more music within a given limit than it ever did since its birth. In a word, this is to be a remarkably active musical year. With grand opera at the Metropolitan Opera House, in Italian, French and German, and later opera in German at the Academy of Music; violinists like Ondricek, Rivarde, Marsick, Urso, Sauret; pianists of the calibre of Joffey, Paderewski and Fannie Bloomfield-Zeisler, and a score of well known singers, and the Philharmonic, Symphony Society, Boston Symphony and Thomas orchestras, surely New York is in no danger of being called an unmusical city.

The dates of the Philharmonic concerts for its fifty-fourth season are announced. They are November 16, December 14, January 11, February 8, March 7 and April 11. Each concert will, as usual, be preceded on the afternoon of the previous day by a public rehearsal.

The program for the first concert, November 16, is as follows: Toccata, F major (adapted for grand orchestra by G. Ester), Bach; concerto for violin, A minor, op. 53, Dvorák, Mr. Franz Ondricek; Eine Faust Overture, Wagner; Hungarian airs, op. 22 (for violin), Ernst, Mr. Franz Ondricek; Symphony No. 1, B flat major, op. 38, Schumann.

The second concert, on December 14, will serve as the Philharmonic Society's celebration of the 125th anniversary of the birth of Ludwig van Beethoven. The program will consist of the following compositions of the master: Overture, Egmont, op. 84; concerto for piano, No. 5, E flat major, op. 73, Mme.

Fannie Bloomfield-Zeisler; minuetto and allegro molto (fugue) from quartet, C major, op. 59, No. 3, string orchestra; scena and aria, Ah Perfido, Mme. Clementine De Vere-Sapiro; Symphony No. 7, A major, op. 92.

At the third concert Mons. Emile Sauret, the renowned violinist, will make his reappearance in America.

Among other compositions to be played by the society under Mr. Anton Seidl's direction are Beethoven's Ninth (choral) Symphony, to form part of the program of the sixth concert, the fiftieth anniversary of its first performance in America; Schubert's C major symphony, No. 9; Dvorák's G major symphony No. 4, op. 88; Tschaikowsky's F minor symphony No. 4, op. 36; the Prelude and Glorification from Wagner's Parsifal, and as novelties the rondo, Till Eulenspiegel, by Richard Strauss; Chadwick's dramatic overture, Melpomene; the dream music from Humperdinck's Hänsel und Gretel and Lamond's overture From the Scotch Highlands, op. 4.

The dates of the concerts to be given by the New York Symphony Society are as follows:

There will be five concerts, the dates of which are November 2, January 4, February 29, March 21 and April 18, with the usual afternoon rehearsals on the preceding day. Owing to Mr. Damrosch's absence in the West during the months of December, January and February, the number of concerts has been reduced from six to five, and the second concert, on January 4, may be conducted by Mr. George Henschel.

The soloists engaged are Mme. Clementine De Vere-Sapiro, Fräulein Milka Ternina, M. Marsick, the violinist, and Joseffy.

The program for the first concert, November 2, is as follows: Part I.—Symphony No. 2, in C minor, Tschaikowsky; air, Pallas Athenée, Saint-Saëns, Mme. De Vere-Sapiro. Part II.—Suite de Ballet, from Acante et Céphise (1751), first time, Rameau; concerto for violin, with orchestra, Lalo, M. Marsick. Prelude to Act 2, Guntram (feast of victory at the court of the duke), new, first time, Strauss.

The following works will be played during the season: Symphony No. 3, Eroica, Beethoven; Symphony No. 4, Brahms; Piano Concerto No. 2, Brahms; Violin Concerto, Lalo; Suite No. 2, Moszkowski; Ballet Suite from Acante et Céphise (1751). Musette, Rigaudon et Menuet (gavot), first time, Rameau; La Jeunesse d'Hercule, Saint-Saëns; overture to The Bartered Bride, Smetana; Prelude to Act 1, Guntram (new); Prelude to Act 2, Guntram, Richard Strauss; Symphony No. 2, Tschaikowsky; Bacchanale, Paris version (Tannhäuser), Wagner.

### MASCAGNI AND CHECCHI.

UGENIO CHECCHI, the musical critic, who signs his articles in the *Fanfulla*, of Rome, as Tom, has written an open letter to Mascagni. He tells him that he is frittering away his time, that he thinks more of elegant shoes and neat attire than of his artistic work, that he wastes his evenings in wine shops and regularly sleeps away the morning hours, which have not only gold but melodies in their mouth. No wonder then that the masterpiece which all expect from Mascagni is not forthcoming, and that the public favor is turning to younger composers, particularly to the author of *Manon Lescaut*, Giacomo Puccini.

To all which Mascagni replies in another open letter, in which, after reminding his friend that he could have said all he wanted to say in a private letter under cover, instead of a newspaper article, he continues: "Your letter begins with the phrase, 'You are, my dear Pietro, a bit of a journalist. Naturally, for I should like to know what you have not been, or might be.' I will tell you something, my dear Tom. If I were not a composer I might be what you are, for you can utter the prettiest stupidities without anybody contradicting you, while I cannot do anything stupid or anything fairly good without a crowd of people making their remarks and criticisms."

"Neither you nor anyone else has the right to prescribe to me, how I am to dress, with whom I must talk, and when I must go to bed. I find it simply ridiculous that you should bother yourself about it. Some fine day, instead of the old problem, 'Given the length of the ship, and the height of the mast, to find the captain's age,' you will be propounding the new one—'Puccini rides a bike, Mascagni gossips in wine rooms, which of them can write the better opera?'

"You state, my dear Tom, that I do not work. But the five operas which I composed in five years, and

the three new ones which I have announced? How does this go with laziness? Perhaps you reproach me with poor and superficial work—but that is wrong, for you yourself state that Amico Fritz and Ratcliff in many respects show an advance over the Cavalleria. I say nothing about the two tedious brothers Rantzau (for whom you have an antipathy and I have not), or about Silvano, which you condemn without having seen it.

"Now what other reproach do you cast up to me? That I do not produce my masterpiece? To which I reply: The artist works under the pressure of inspiration, but whether he is writing his masterpiece who knows? Certainly not he himself. Not even the most up-to-date critic knows, nor the crowds who applaud the artist. Nobody knows; only the consecration of years, of decades, the unanimous judgment of generations settles the doubt.

"I will conclude, not without requesting you to spare me the necessity of another answer, for this 'sluggard, who is always talking of a past which one could wish, for his sake, were forever wiped out' has too much to do for his art. He is working on his sixth opera, which hardly will be the masterpiece of which you dream, but which will certainly be the honest artistic production of a man who loves his art, even if he does not get up with the dawn like the lark, the queen of the skies."

One wicked paper affirms that Mascagni wears a frock coat, a white vest, a fine shirt with mother of pearl studs, silk stockings—one blue, the other pink—patent leather shoes, with sharp points, and possesses 300 cravats of all colors and shapes, "things he could not have dreamed of when he was in a traveling company at 100 frs. a month." Why should he not dress respectably when he can afford it? Rags and dirt are not signs of genius.

#### EUGEN D'ALBERT AND LONDON.

THE London *Truth* of September 19, in utilizing THE MUSICAL COURIER translation of Eugen d'Albert's Weimar manifesto and his proposed visit to London this season to play at the Crystal Palace, gives that young man a column and a half of anticipatory musical review on his conduct toward England, which may help to influence d'Albert in his proposed visit.

It calls attention to the fact that his ingratitude toward his English masters has not been forgotten, and that his sweeping remarks about Sir Arthur Sullivan, Professor Prout, Sir John Stainer and Mr. Pauer (not to be confounded with Paul of Boston) are still dormant in the minds of musical England, and that even if his wife, Mme. Carreño, who is an attractive figure in the concert world of London, should play his concerto at the Crystal Palace it would not aid him in making any particular impression in Great Britain to offset his rather scurrilous conduct toward people there.

That a man of the colossal talents of d'Albert should possess such a miniature individuality is a psychological problem which may safely be left for solution to those who love such analyses, but the facts in his case regarding England and America certainly sustain the general opinion that he is not a man of character, while at the same time they maintain the theory that an unprincipled disposition is not incompatible with artistic inspiration.

Mr. Eugen d'Albert did not conduct himself any better toward the people of England than toward the people of America, and they have no more to complain of than we have regarding his actions. He came over here a few years ago, and his performances of Beethoven, Brahms and Bach were the revelations of the musical day, and they produced a unanimity of criticism which disclosed the fact that his genius did not fail to impress itself universally. He was heralded as the only successor of Rubinstein we have had here. He played a beautiful piano, superb in its qualities of tone and ideal in its touch, and this most necessary thing aided d'Albert, because if there is any technical defect about his performance it is the quality of his touch, the only subject on which there is a diversity of opinion. The concerts were not in the hands of a concert manager, and for that reason suffered financially, but his commercial value as an artist was not affected. After having played on this beautiful Steinway piano, the merits of which are universally recognized in the whole world, most cheerfully by the competitors of the makers, this Mr. Eugen d'Albert on the day of his departure signed a letter in which he stated that another piano of a different make—a piano on which he

had never played in public, as he did the Steinway—was the best piano made in America, a statement which was as infamous as it was false, and as unjustifiable as it was suicidal.

From that day, from the hour on that Sunday morning when he was already on the sea and that letter was made an advertising scheme in the Sunday papers of New York city and Chicago, and the other points where the Knabe piano has agents—on that day Mr. d'Albert's doom in America was sealed. There was no intelligent person on this continent who did not know that that statement was a lie, and known to be false when d'Albert made it. It could not affect the Steinway piano, because if the Steinway piano is not a fine instrument there are no fine instruments made, but it was a deadly insult to all the great instruments of America, which Mr. d'Albert stated were inferior to the Knabe piano, which he had never played in public. He had never played at all on a Decker, Chickering, Weber or any of the old makes, and we think it is very much open to doubt whether he had ever played on a Knabe.

Whatever his motive may have been in the way of a consideration, the fact cannot be contended that he came here the following season under contract to play the Knabe piano, and actually did play it, contemptuously looking upon the American people as stolid, unscrupulous and unprincipled, who would condone his offense against decency, society and art. He actually believed he would be sustained in his conduct, but he must now have some respect for us as a result of the treatment he received while playing the Knabe piano, for no one took any interest in him, and no one would have listened to him had he not played at times in conjunction with Mr. Nikisch and the Boston Symphony Orchestra. As a commercial factor, d'Albert was a complete fiasco, and as an artist he could make no effect on the Knabe piano, and in this he shared the fate of Von Bülow, and what subsequently befell Grünfeld, Scharwenka and Stavenhagen, the latter his latest Weimar rival.

We are not acquainted with the piano which d'Albert will play in England, but the manufacturer who may secure him should be very careful to see to it that he is not in negotiation with some rival maker, although he could not affect the standing of the instrument. No testimonial given by d'Albert can ever have the slightest influence, and therefore the disappointed manufacturer may fare better than that house which may secure a testimonial from him. It is one of the most sorrowful, pitiable sights to have an individual of such gigantic talents as Eugen d'Albert used as a demonstration to prove that character and genius are not necessarily hand mates. Of course if d'Albert did not write and sign that letter it would not have been published.

#### ILLUSTRATED LECTURES.

DESPITE the fact that they have been tried here in a variety of forms, and always proved a failure as far as drawing audiences is concerned, there are, if possible, more preparations for illustrated lectures this forthcoming season than any season before. Prefatory lectures to the Boston Symphony, the New York Symphony and the Philharmonic concerts have been given here and been intelligently illustrated, but met with flat failure. The Wagner music dramas have been done to death, but never drew money enough to pay the expenses of a hall. The most admirably illustrated lectures ever given in New York were those given by Walter Damrosch last season on the Nibelungen Trilogy preparatory to the season of German opera, when the entire piano score was run through and the musical and dramatic content of the operas expounded with a marvelous clearness and concise interest; yet these failed to attract more than a medium sprinkling to Chamber Music Hall.

We have had the development of piano music illustrated by a virtuoso, but unless given in the college or conservatory, where pupils made up the audience, they found small patronage. We have had free recitals illustrating the various periods of organ literature, but the audiences who attended were principally churchgoers, who went because the performance was in their edifice, and they could hear it for nothing, and not because they cared for it, understood it or would be willing to pay a cent for it if they were obliged. And still with that almost superstitious persistence of concert givers, that eternal hoping against hope, there is any amount of projection in the air for several series of illustrated musical lectures this season.

The truth is, the people who need musical lectures are the very people who are bored to death by them. To attract a general public to a species of entertainment of this kind is a forlorn hope. Students will take it when thrust into their curriculum at college, but the grown up people who bother about music, and who have grown up without knowing anything about its why and wherefore, will not take the trouble to stop and learn if they think they can enjoy the music as well without it. They can, in the case of an opera, themselves read the libretto, so that they are at no loss as to what the characters are doing. As far as the music is concerned they like it or don't like it as the case may be, and the fitness or unfitness of its setting is a matter in which they take no possible interest. When grown up people want a story they read it; when they want music they hear it; but since they are not prepared to derive instruction they can obtain no possible pleasure in having, as they look upon it, a piece of one broken in upon or retarded by a piece of the other. They would rather listen to the music complete with their eyes shut than have all the explanations in the world as to how it came to be written, its exquisite suitability to the situation or its exact relation to the music of this, that or the other period, which is nothing to them so long as they have made up their minds that they do or do not like it.

The general public are not students, and unless illustrated lectures were to be given on some strikingly novel and varied plan they will never attract any but students, who cannot be reckoned a supporting class. What individuals who have reached their majority and made no study of music, yet believe themselves able to enjoy it, will care to sit down and take lessons in styles and periods at this late date? They would rather scrape together \$5 for an opera, for the matter of that \$1.50 to hear a symphony concert without analysis, than hear all the lectures of a season with their non-consecutive musical episodes for \$1. There is one way which simply—because it is novel—might make a success of an illustrated lecture: If some enterprising lecturer could afford to engage a pianist, an organist, a quartet of strings which might play solo work separately; a quartet of voices, soprano, contralto, tenor and bass, which might also dissolve and sing solos separately, and with this cast exhaust the varied musical literature at one period at a time, thus affording a good miscellaneous concert and giving a brief but comprehensive survey of the epoch in question.

There would be attraction in variety here in a way the illustration of one instrument could of course never present, any more than could the average illustration of operatic or orchestral works by a small bit of piano playing and another bit of talking be attractive, in comparison. The state of development of piano, organ, violin, cello and chamber music, as well as of vocal music, solo and concerted, might receive a rapid exposition, and in the absence of monotony people might really learn to forget that they were acquiring instruction.

But this or something like it will be the only profitable outlook for the illustrated lecture.

#### LIMITS OF SOUND.

D. R. L. VAN SCHAICK, of Rotterdam, has been making some new experiments on the limits of audible sound. They confirm Helmholtz's opinion that the lowest sound that can be heard by the ordinary human ear is the A of twenty-eight vibrations a second, the F below this A can be detected only in exceptional circumstances, the A an octave lower, of fourteen vibrations a second, cannot be heard by anyone. The fork may be seen to vibrate, but the sound produced could not be perceived.

Similar experiments with a pipe of 10 metres in length gave the same results. The subcontra A was audible, but much weaker than the note a semitone higher the subcontra B flat, while the subcontra F sharp was inaudible.

The upper limit of sound varies considerably; in general the C of 16,896 vibrations a second is the highest that can be distinguished by the human ear. Hence it results that the range of the human ear is about ten octaves.

**French Opera at Bayreuth.**—The young French composer Reyer, whose Sigurd is so Wagnerian, writes from the Pyrenees that he has completed the fourth act of his new work, *Le Capucin Enchanté*, and adds that it is destined for the Bayreuth Wagner stage.



## THE KING'S DAUGHTER.

Along the marble piers  
That kiss the curled blue water,  
Walks the King's daughter.

(The barefoot Cordeliers,  
Wine bloated, garlic scented,  
Call her demented —

Thus hath she been for years.)  
Her gold hair streams behind her,  
And the tears blind her.

Each time a galley nears,  
Her foolish, sad heart flutters,  
Some cry she utters.

Then weeps, such silly tears,  
For the barks that, wreathed with garlands,  
Left for the far lands.

Hers are strange, sickening fears,  
Though the riven sunbeams glancing,  
Set the waves dancing.

But the cool, curled water snores  
At her sorrow and repining,  
And the sun keeps shining.  
—A. L. M. Gottschalk, in "Mlle. New York."

MY old friend Zielinski, who has invented a pneumatic verbal gun, takes exception to what I said about some of the minor composers of Russia. You read his gentle letter of protest in the last issue? If not, pray do so, as the amiable pianist seems quite hurt at my imagined belittlement of his friends. Perhaps I wrote too strongly, but really Vance Thompson upset my equilibrium by mentioning Tschaikowsky in such an easy going style.

Really, Zielinski, you cannot be in earnest in believing that any of the men you mention are comparable to the dead giant. Think of his sense of form, of his gorgeous and drab orchestration; think of the things he tells us, things that throb, that thrill; and then what wide, large, huge dramatic utterances!

After all, the other fellows may be clever; but are they not miniature painters in comparison with Peter Ilitsch?

Besides I do not like to be told about people whose music is as familiar to me as Mendelssohn's. Years ago I heard much of Cui, Borodin, Liadov, Rimsky-Korsakoff, Balakireff and the rest. We have few pianists in this city who play this strangely interesting music. There is Ferdinand Sinzig, who devoted years to it; then has not Edward MacDowell given Russian recitals, and does not that capricious but remarkable pianist and composer Max Vogrich play all the things you speak of with a marvelous comprehension of their melodic and harmonic content?

You are cruel, Zielinski, to tell us all about Russian music in THE MUSICAL COURIER, especially as Constantin Sternberg wrote so ably on the subject years ago. But there, I forgive your indignation, though Tschaikowsky is the biggest musical daddy of them all, Rubinstein not excepted.

\* \* \*

Walter Damrosch wished to go home and give up the search.

But I was obstinate, for I had penetrated beyond the fringe and frontier of Chimmie Fadden-Land, and I was becoming interested.

The young conductor has two or three lofts on the East Side, and last Wednesday afternoon he asked me to visit his property establishment. I willingly consented, as the day was not warm; besides, I wanted to look at the new dragon from Vienna and all the rest of the fascinating paraphernalia of the Wagner music drama.

Then a funny thing happened. Mr. Damrosch lost his way. He actually forgot the location of his Wagner factory, and we fished about almost hopeless for a full half hour. Postmen and policemen were vainly consulted. Even the magic names of Damrosch and Wagner did not conjure.

I asked a stout lady in front of an anti-Roosevelt thirst foundry if she knew Herr Englehardt. I reasoned that if a man with such a name lived in the neighborhood he drank his beer occasionally.

"Der ist ein man named Englehardt, but he vos a puddin' butcher," she enthusiastically informed us. Then Mr. Damrosch became discouraged.

\* \* \*

We had tried Eighteenth, Nineteenth, Twentieth and Twenty-first streets, between Avenue A and Avenue B. Then I looked down Seventeenth street, but without luck. Finally the forlorn hope was tried —Sixteenth street—and more than half way down the block I spied a huge box in the street.

"That is the place," said Damrosch, "and that's the box which brought *Fafner* from Vienna."

*Fafner* is the big dragon, killed by Siegfried in the famous second act.

We pushed on merrily, and, fighting our way through a mob of yelling children, we planted our victorious but panting persons in the property shop.

\* \* \*

There I saw an army of interesting objects. The dragon—a lovely monster, fit to bulge with fear the eyes of childhood—lay decapitated but fierce looking on the floor. A sweet old pterodactyl he is. His neck is slender and venomous, and it waggles in midair like that of a chicken after an encounter with an ax.

A beautiful beast, with whiskers on his tail. His head sat wolf-wise on an adjoining table. Such jaws, such eyes! A horrid gentleman, altogether capable of holding two men, several steam tubes and any quantity of electric lights.

As the awful mug grinned at me I almost expected to hear the famous roar and ejaculation:  
"Lass mich Schlaufen!"

\* \* \*

Lances, pennants, superb gilded thrones, wooden grass, rocks, flowers, all the pretzels, shoes and other emblems used in the procession of the guilds in Die Meistersinger; the couch whereon *Tristan* wooed and won *Isolde* while good old *King Marke* was hunting; the Lohengrin swan, the barbarous shields of the wild horde of Gibischungs, banners, bells, and all that go to make the Wagner music drama for the eye. The rich costumes and stuffs I only glimpsed at. The day grew warmer, and the shrieks of childhood down the street grew raucous.

Occasionally a sharp featured Teuton would rush to the window and shake his formidable guttural accent at the brats, and then a scamper; but flies and molasses are not easily separated. What a glorious sight it must have been when the big brute arrived last Saturday!

A shout went up in the dry, torrid atmosphere as the box was opened, and all East Sixteenth street rejoiced. A monstrous toy, and on such a dull day!

"Get onto his nobe wid de window panes!" yelled a tiny Chimmie Fadden, and Mr. Damrosch and myself were escorted to the boundaries of civilization, and as we crossed Third avenue the owner of the operatic magnificence said to me with much emotion:

"Please don't say anything more about my forgetting the address."

I won't.

\* \* \*

That clever combative writer on musical subjects, Henry Hubert Haas, in a letter a few weeks ago remarked that this generation had about enough of Chopin. Give the smaller men a chance. There is common sense in this, although I cannot pump up much admiration for Julius Schuloff, of whom Mr. Haas speaks.

Schuloff's music reminds me of a faded daguerrotype.

Yet he must have played exquisitely; even Chopin praised his touch and refined style.

As for Stephen Heller, I quite agree with Haas that he is sadly neglected. Absorbed by the enormous genius of the Polish Chopin, the young Hungarian Jew, Heller, contrived somehow or other to keep intact his artistic individuality. Therefore a condensed and definitive edition of his studies is very welcome. I speak of the fifty-two selected and annotated studies just published by the John Church Company, of Cincinnati. Theodor F. Bohmann, the pianist and teacher, of that city, has admirably compassed his task. I can recommend unqualifiedly this new edition. There is much that is poetical in Heller,

and for the purposes of studying phrasing he is invaluable.

\* \* \*

Speaking of Chopin brings me to a curious and interesting volume just published about this composer's music, and published, of all places on the globe, in the city of Mexico. It is written in Spanish, and is called "Chopin. La Tradición de su Musica," and is by Eduardo Gariel. Señor Gariel writes excellent Spanish and English. He suggested in a letter to me that his book should be Englished. He makes a great point about the innovations he has made in the text of the G minor ballade. There are plenty of musical illustrations in the book, which is strongly critical. I think that some of it might be profitably translated.

Music in Mexico does not seem to be in its decadence.

\* \* \*

In Lausanne, Switzerland, there has just been put forth a guide for young pianists, which leads the digital hero very gently from Urbach to Alkan. It is a book on the style of Louis Köhler's, with a graduated list of pieces and studies. Invaluable for teachers.

\* \* \*

I have just laid down the C minor variations of Howard Brockway. Youthful exercises, perhaps, yet full of promise and of riotous imagination. His taste for certain patterns in figuration shows itself in this opus 7. Warmth and a desire to kick over the dashboard of classic convention are writ large over this music.

\* \* \*

I wonder who were the musician and manager that had such pleasing speech recently on upper Broadway?

The musician is said to be well known. He approached the manager and asked in a firm, well modulated voice why he was not received into the managerial employ as usual.

The reply was startling and convincing.

Turning toward the manager the musician said in his blandest tones:

"Say, why don't you pay your debts?"

The answer is not fit for framing. Then the manager smiled northward, and left harsh instructions with his people and at more than one establishment:

"If that fellow ever shows his face here, put him out." And so the musician will be barred from a huge variety of diverting entertainments.

I wish that I could tell you the names of the participants in this merry war, but really I do not know them.

Yet there is something familiar about the story!

\* \* \*

So Rafael Joseffy is to emerge from his self imposed seclusion and play the piano once more before a New York public! We are to hear him at the Symphony Society concerts February 28 and 29. He will play Brahms' beautiful B flat concerto. He also has signed with the Boston Symphony Orchestra for a number of concerts. He has promised to appear with Theodore Thomas in this city in March, and at the Metropolitan Opera House.

\* \* \*

"What I can't understand about the city," remarked Badge 15,080, as he emerged from the Guildhall, after being fined half a crown and costs under peculiar circumstances, "is that it ain't got no consistency. It goes and spends a lot of money every year on keeping up a school of music, and yet when a humble cabby studies a bit of a score on the top of his handsome the magistrates fine him half a dollar. It ain't consistent, is it?" It appeared that the badge mentioned drove a fare to the Bank of New Zealand and whistled so charmingly en route that when the gentleman alighted he said to the driver, "You seem to be quite a musical man. Here's a piece of music for you," and he handed him a scroll with the usual mixture of semibreves and demi-semiquavers on it. The composer of it is unknown, but he must be a rather difficult one to understand, for when the cabby spread it on the top of his vehicle at the bank door he spent so much time in trying to revolve something resembling an air out of it as to become completely unconscious of the fact that he was creating an obstruction. A constable aroused him from his harmonious dream, and then Mr. Alderman Davies fined him the sum mentioned, adding the remark, "We get all kinds of music in the city, but if we are to have musical cabmen I don't know where we shall be." Thus was a prospective harvest of sweet sounds suddenly

blasted. If, instead of being fined, the cabman had been encouraged he might in the course of time have contrived some better music for his fares than mere whistling. He would have fitted the splash board with a musical box to play the latest airs, or with a barrel organ, with an ingenious appliance causing it to play as the wheels go round. In the race of competition other cabmen would soon have been compelled to follow suit, says the London *Telegraph*, and the city would then have become a perpetual orchestra. But this dream of harmony has been shattered, and all for half a crown. Alderman, alderman, think of the fate of Midas!

Overheard in one of the Brooklyn music stores:  
Customer—Have you any Grieg music?  
Clerk—No, sir, we keep no Greek music here, only American publications."

A fashionable young lady entered the same store, and being in a hurry addressed the young man behind the counter:

"A Kiss Is All I Ask."  
The clerk, taken aback, replied blushingly: "I'm very sorry, but we don't do that here."

I am positively not responsible for the above. The man who wrote is young enough to know better. But I shall not unmask his identity.

While he does not compare for a moment with Stevenson as a style master, Louis Beck's little book, *By Reef and Palm*, presents a stronger, truer picture of life in the Southern Seas. Some of the tiny sketches are positively shuddersome, the key often brutal. They all suggest life, coarse, rank life in sensual lands.

Sadakichi Hartmann sends me his *Conversations with Walt Whitman*. The thin pamphlet is interesting and bizarre, as is most of the work of this curious blend of Japanese and German. Mr. Hartmann's Christ is a play that defies analysis, and I need hardly say presentation. It is absolutely the most daring of all the decadent productions.

I like Charles Gounod's *Mozart's Don Giovanni* because it praises a masterpiece among masterpieces, but the book, which is Englished and for sale at Schubert's, is marred by the writer's egotism and his absurd hatred of Richard Wagner. Then there is too much gasp and repetition. Mozart is a master of masters, a composer who should be studied daily, but the world of music is certainly big enough to hold Wagner and Mozart. Gounod evidently thought that it was not big enough to hold himself and Wagner.

However, you should get the volume. It is sound at bottom.

The Owl lunch wagon was almost deserted. The cross-eyed waiter, cook and chief pie roller with the hare lip turned his back to me as I entered. He knew full well that I came not for his coffee, but for conversation, and being an artist, strabismic jealous, he resented my appearance.

I soon discovered that the Veteran Actor had not been about for three or four days.

"Die hitze Wetter must keep him to house," remarked the proprietor; but his tones were icy and unsympathetic.

Yes, my old friend must have felt the heat, beyond doubt. I looked around me. The great burnished copper stills which held the coffee filled me with admiration, and the mountains of pies, meat and fruit sent me into a reverie almost feline.

"Twixt veal, crab and cat," I thought; then I got a hearty slap on the back. It was the hot hand of the Veteran Actor.

I saluted him. Then coffee and rusks were ordered, and I spoke of the theatres I had visited since Monday night. But the V. A. was in a saturnine mood. Nor spake he a word. He fixed me with his glittering eye, and as I described John Drew's finished work I positively grew uncomfortable.

No comment came, however, and I touched upon the spiritualistic séance in *A Social Highwayman*. A pie fell with a dull thud at my feet. It was veal and ponderous.

With a recklessness born of anxiety to escape the smoldering eyes, I said, even jauntily:

"Come, now, aged one, you must acknowledge that John Drew is our representative light comedian."

I shall never forget his hollow voice.

"Yes, he is, but what does he represent?"

I ordered a relay of rusks and more coffee.

"You and your talk about technic, about brilliancy! Why, young man, you make me sick! In my days we acted, and did not gabble about Mr. Slobby's stage technic. What do you mean by technique, anyhow? What is it? Can you see it, feel it, hear it?"

I became feebly jocose.

"I have heard Salvini's technique at the corner; his voice was ever powerful," I said.

"No tomfoolery. You and your critics have invented a new dictionary. You are a bad lot. An actor doesn't play a scene in proper tempo nowadays! My God! Is an actor a banjo player? You rave about temperament, about environment, about atmosphere, about reading—as if an actor was an elocutionist! You howl about poetic coloring, you import a master of poetic feeling from London, and his legs don't match and he can't speak English. Pooh! poof! bah! nonsense! Interpretation, new conception of the rôle—rats!"

The old man became slangy—contemporaneous.

"That for your Drews, Hollands, Thompsons, Goodwins, Trees and Mansfields! When I was a young man there was no such row made about versatility. All these young men have brass bands to inform the public that they dress a part so and act a part so, and they play this part about ten years, and even then they don't always play it right."

"But Billy Thompson, old friend—" I ejaculated.

"Don't contradict me. Twenty-five years ago a man was a good actor or a d—d bad one. That's all there was to it."

I went home in a bad humor.

I hope that you are girding up your loins for the musical season that is about swooping down upon us. It will be a terror—fiddlers, piano bangers, yellers and screaming orchestras. It seems to me that everything musical will happen in New York during the next six months. And may God have mercy upon us!

Here is a pretty poem by Frank E. Sawyer:

#### TRÄUMERL.

ROBERT SCHUMANN.

The world grows dim at the death of the day,  
The soul sets sail on an undulous ocean,  
And failed to rest by the slumberous motion  
Into happy dreams it sinks away.  
It dreams that ere long it will reach some land  
Where all will be found that it ardently craves:  
Where tremulous palms grow close to the strand,  
And the sea so soft in coral caves:  
A land where summer is ever dwelling,  
Where stars of love are alive in the skies;  
And the heart with emotion is ever swelling  
At the tender confessions of maiden eyes.  
A land where youth's pleasures are all restored,  
And the tear-worn eyes once again flush bright;  
Where life's dissonance melts to a musical chord,  
And life's shadows all die at the kiss of the light,  
And the dream is so sweet that the soul would not waken,  
But drift on for eye o'er the low-lapping waves;  
For only in dreams is the heart unforsaken.  
'Tis the dream sea only which hides no graves.

#### Bismarck and Burmeister.

PROF. RICHARD BURMEISTER, of the Peabody Conservatory of Music, returned recently to Baltimore after an absence of three months in Europe. He will resume his duties at the Peabody in October and will begin his recitals early in November. In speaking of his trip abroad he said:

"To say that since my departure from Baltimore I had spent a summer would not be exactly the truth. I spent three cold, gray and rainy months in a country place about 10 miles from Hamburg, in the northern part of Germany.

"The climate of this region has the reputation of being a desperate one for persons who seek in outdoor life recreation and enjoyment, but this time Jupiter Pluvius seemed to have an extraordinary preference for Hamburg's surroundings. The roads did not dry up once. In our rooms we had to sit with blankets around our feet and at night to sleep under feather beds. But for work there is no better place. One can work all day long, and 'that tired feeling' is there an unknown thing."

"Having arrived June 7 in Hamburg, where I joined Mrs. Burmeister, who had just finished a tour with a concert at the court at Dresden, we went directly to Friedrichsruhe and took lodgings in the Aumuehle, a small village at the edge of the Saxon forest.

"This forest, covering a spacious and valuable area, offers a great variety of trees. Pines, oaks and beeches follow each other in the most picturesque order. In old times the Anglo-Saxons camped there, and numerous graves of these ancestors of the English people give proof of their early existence."

"In 1871 the forest, having changed its possessor several

times, was given by William I., Emperor of Germany, to Prince Bismarck in recognition of the latter's services to the country. There did not exist then any castle on the land, not even a residence—only a modest inn, visited by tourists from Hamburg. Bismarck, being always averse to pomp and high life, enlarged the inn and changed it to a comfortable but still unpretending summer residence.

"Bismarck did a great deal for the improvement of the forest, making roads and new groves of trees. How well do I remember the time when, still at school, our class made an excursion there and tore out some young pines to take home. I have not forgotten yet the severe punishment we got from the director when the story came out. He had to pay a heavy fine."

"Bismarck, instead of making his usual trip to Kissingen, stayed the whole summer in Friedrichsruhe, so we had often the chance of meeting him. Since we had seen him last, a year ago, in Varzin, he had changed very much. Surely he can say 'Save me from my friends.' The constant visits of people, singly and in large delegations, who came from all parts of the globe to offer their congratulations on his eightieth birthday lasted from three to four months, and wore him out completely. Only with help he gets in and out of his carriage, and when walking he makes only a few steps in the park. Mentally he is still of unfailing clearness and energy. His numerous speeches with which he thanked and addressed the delegations were full of admirable thought and advices."

"When driving the prince often passed the Aumuehle, accepting with kindness and humorous remarks the flowers we offered him. August 1, being informed beforehand of Mrs. Burmeister's birthday, he stopped at our house to congratulate her."

"Quite a sensation was made by my dog, a young bull terrier, of whom everybody was afraid. Several times I was told by the forester to shut him up. Even Bismarck's daughter called once to give a warning, as the dog had been found in the park chasing her father's two big mastiffs, Tyras and Rebecca."

"The idyllic peace of the village was seldom interrupted by anything extraordinary. Once a squadron of the magnificent Prussian hussars, going to the manoeuvres in Stettin, galloped and rushed through the street like a whirlwind, and another time we had the curious spectacle of a raven-black chimney sweeper riding with much dignity on a bicycle from one village to another."

"Hamburg's musical life has not advanced with the same improving steps as its commercial and industrial life. Bülow, who gave symphony concerts there for three or four years, made, of course, a great stir among the musical people, but since his death they have fallen back again into the former stagnation."

"The opera in Hamburg can boast only of one great singer, the contralto Mrs. Schumann-Heinck. I heard her in two totally different roles, which she performed in grand style, both vocally and histrionically—in *Troubadour* as *Acusena* and in *Hänsel und Gretel* as the *Old Witch*.

"The latter opera, composed by Humperdinck, a pupil of Wagner, has achieved great success since Mascagni's *Cavalleria* and Leoncavallo's *Bajazet*. The book is a poetical versification of an old German fairy tale, and the music, though original, contains many of those lovely children's melodies which are known to everybody, but are treated by the composer in such an artistic way, by means of an exquisite instrumentation, harmonic changes and variations, that the effect of hearing something old in a new, unexpected form is a delicious one."

"On September 13 we departed from Hamburg on the Columbia, but Mrs. Burmeister left the steamer in Southampton to remain in London, and later on the Continent, for a concert tour, after which she will return to Baltimore in the spring. The steamer stopped but a short time at Southampton, and a few hours later also at Cherbourg, which we left on a magnificent evening. When the parting sun threw the last glowing beams over the strong fortress and the beautiful coast of 'La Belle France,' we bade a hearty farewell to the beloved Old World."—*Baltimore Sun*.

#### Second Wagner Festival Concert.

THE second and last Wagner festival concert, under the conductorship of Mr. Ad. Neuendorff, was given in the Madison Square Garden last Sunday night. This was the program:

Overture, *Leonore* (No. 3, in C), Beethoven, orchestra; scena and aria, *Ah perfido*, Beethoven, *Mme. von Januschowsky*; overture, *Don Giovanni*, Mozart, orchestra; aria for tenor, *Don Giovanni*, Mozart, Mr. Barron Berthold; overture, *Tannhäuser*, Wagner, orchestra; aria of Elizabeth, *Tannhäuser*, Wagner, *Mme. von Januschowsky*; duet, *Elisabeth* and *Tannhäuser*, Wagner, *Mme. von Januschowsky*, Mr. Barron Berthold; fantasy, *Hänsel und Gretel*, Humperdinck, orchestra; aria from *Hans Heiling*, Marschner, Mr. Wm. Mertens; two songs, *Loreley*, in *Liebeslust*, with orchestra, Liszt, *Mme. von Januschowsky*; symphonic poem, *Les Préludes*, Liszt, orchestra.

The weather being propitious, the attendance was large and the affair a success. Januschowsky enjoyed the lion's share of the applause, and the orchestra, under Neuendorff's skilled baton, did excellent work. The Humperdinck music was much enjoyed.



**Chevalier Scovel.**—The tenor Chevalier Scovel has just arrived from Europe.

**Von der Heids.**—Mr. J. F. Von der Heide has returned to town and will resume instruction October 1 at his new studio, 123 West Forty-seventh street.

**Has Resumed Teaching.**—Clara Krause, one of the staff of teachers in the piano department of the Chicago Musical College, has returned from Chautauqua and has resumed her duties.

**Anton Hegner.**—Mr. Anton Hegner played at the musicale of Mrs. John Barnes, Coldbrook, Lenox, on September 17, and on September 19 at Mrs. Henry Valentine's party, Pittsfield.

**August W. Hoffmann.**—A very interesting concert was given on board the steamship Patria, under the direction of August W. Hoffmann. It was a great success, and made a large collection.

**Lillie Herta's Success.**—Lillie Herta, pupil of Anna Lankow, received offers of contracts from four different parties during her first week at Riga to sing in the principal cities of America.

**Ashforth at Work.**—Freda de Gebel-Ashforth, the distinguished vocal teacher, has resumed her work and next year we will again enjoy at her pupils' concerts the artistic results of this remarkably energetic and versatile woman.

**Nita Carritte.**—Miss Nita Carritte, late prima donna of the Carl Rosa Opera Company, has been engaged to sing the prima donna rôle in the new opera by Thomas Pearsall Thorne, to be produced at the Garrick Theatre on October 21. After a six weeks' run in New York Miss Carritte will go with the company on the road.

**Joseffy to Play in Concert.**—Rafael Joseffy, the pianist, is to make his reappearance on the concert stage this season, opening with the Boston Symphony Orchestra in Providence, R. I., January 8. He will appear later with the same organization in Cambridge, Boston, Philadelphia, Washington, Baltimore and Brooklyn, and with the New York Symphony Society here on February 28 and 29.

**Fannie Bloomfield Zeisler.**—This distinguished artist paid New York a flying visit last week. She stopped at the Holland House. Madame Zeisler will give a concert at Carnegie Hall October 24, at which she will play the Schumann and the Rubinstein D minor concertos and a Litoff scherzo. This will be her first appearance in this city since her great successes abroad. It is needless to say that lovers of artistic piano playing are greatly interested.

**Traubmann.**—Miss Sophia Traubmann, who will be remembered as having sung here a few years ago, sailed on the Normannia on Thursday for New York. While abroad Miss Traubmann has continued her studies, and has also appeared in concert and opera in many of the European cities. She was prominent among the artists engaged for the recent Wagner Festival in Munich. Her first appear-

ance here will be made at Carnegie Hall, at the second Sunday night concert, with the Damrosch Orchestra.

**Orton Bradley.**—Mr. Orton Bradley has returned from England.

**Carl Martin.**—Dr. and Mrs. Carl Martin have resumed teaching at their studio, 15 East Seventeenth street.

**Julia Taliaferro.**—Julia Taliaferro has returned from her summer vacation to the conservatory, Jacksonville, Fla.

**Home Again.**—Prof. A. Francken and wife, pianist, of Brooklyn, and Fritz Einar, violinist, also of Brooklyn, returned from Europe last week by the Fürst Bismarck.

**Carl Fique.**—The first rehearsal for the third season of the Carl Fique Ladies' Vocal Club will be held at Wisner Hall, 294 Fulton street, on Tuesday morning, October 1, 1895.

**J. Lorenz.**—Julius Lorenz, the new director of the Arion Society, was tendered a reception at the society's rooms recently, and was formally introduced to the club's officers and the singers.

**Sousa Band.**—Myrtle French, the young soprano, has been engaged as soloist to travel with the Sousa Band for a tour of twenty weeks. Currie Duke will again be the solo violinist, as last season.

**R. T. Percy.**—Mr. Richard T. Percy has returned from the summer school at Martha's Vineyard, where he has been associated with Mr. F. E. Bristol, and is ready to receive his pupils at his studio in the Abbey Building, 1402 Broadway.

**An Offer.**—Franz Ondricek has had an offer to make an extensive tour with the Boston Festival Orchestra during the spring of 1896. He has not yet accepted, as his California concerts will take place in April and he may not be able to return until June.

**Rieger.**—The tenor Wm. H. Rieger has entirely recovered from his recent illness and will fill his numerous engagements. His non-appearance at the Worcester Festival proved a great disappointment. The committee have already engaged him for next year.

**Scherhey in New York.**—M. I. Scherhey, formerly director of the Scherhey Conservatory in Berlin, has settled in this city as a vocal teacher. He has had much experience and is spoken highly of by German critics. He "coaches" for opera and is at 67 Irving place.

**Walter J. Hall.**—Mr. Walter J. Hall has just returned to New York, after a three months' sojourn in Europe and will resume his teaching at his studio in Carnegie Hall, October 7. Mr. Hall spent two months studying vocal methods with M. Jacques Bouhy, of Paris, and feels that he has profited greatly thereby, and expects to take several of his best pupils abroad next year for a summer's term of study under the celebrated Parisian master.

**Rivarde.**—Rivarde, the violinist, will be the first soloist at the newly organized Symphony Orchestra at Cincinnati, which Van der Stucken has just taken direction of. Later in the season Sauret will be heard with the same orchestra. Rivarde will be heard in this city with Seidl, Damrosch and the Boston Symphony orchestras, and will give three afternoon recitals at Carnegie Music Hall on December 10, 13 and 17. In January Sauret will give four afternoon recitals at Carnegie Music Hall; the dates will be the 21st, 24th, 28th and 31st.

**Marie Vanderveer-Green.**—We have the pleasure to report that Marie Vanderveer-Green will have a busy season. She has already booked over twenty concerts. Her first appearance will be in Carnegie Music Hall October 20; then she will go West, singing in Milwaukee, Chicago and

Cincinnati and Pittsburg. The Oratorio Society has engaged her for its first two concerts, and she will very likely be also one of the soloists at one of the New York Philharmonic concerts.

**Gertrude Luther.**—Mrs. Gertrude Luther returns to town October 1, and will be ready at that date to resume her classes at 41 East Twenty-first street. She will also take up her duties as solo soprano at the Church of the Incarnation. During the summer she gave some recitals at Richfield Springs, and at Nyack her song recital at the Country Club was a great success.

**A New Society.**—A new choral society is about to be formed in Harlem, the object of which will be the production of the standard oratorios and other large choral works. It is proposed to give these works in as worthy a manner as possible, with the best solo, choral and orchestral forces obtainable. Three concerts will be given the coming season. Many influential people of Harlem are interested in the undertaking. The society will be under the musical direction of Samuel A. Baldwin, late director of the choral associations of St. Paul and Minneapolis.

**Kerker's Concert Orchestra.**—Gustave Kerker, with his new orchestra of fifty musicians, has been engaged for the season at Koster & Bial's to give Sunday night concerts. Mr. Kerker proved an efficient conductor of popular concerts à la Strauss during the two weeks' season at Manhattan Beach, his programs interesting and catchy and himself a magnetic leader. He has the necessary musical ability as well as enthusiasm, and no doubt the organization will be successful. There is a demand for such an orchestra in this country. Kerker's Concert Orchestra will be under the sole management of Wolfsohn's Musical Bureau.

**Ondricek's Dates.**—Ondricek, the great Bohemian violinist, has almost all his dates filled up to Christmas. His tour is as follows: New York Philharmonic, November 16; Seidl Society, Brooklyn, November 19; Cincinnati, November 21; Philadelphia, November 23; Metropolitan Opera House, November 24; St. Louis, November 26; Chicago Thomas Symphony, November 29 and 30; Chicago recitals, December 5 and 6; Oberlin, December 10; Boston Symphony, December 13 and 14; Metropolitan Opera House, December 16; Boston recital, December 18; Portland, December 20; Metropolitan Opera House, December 22; New York private club, December 23; Metropolitan Opera House, December 29.

**Pittsburg Mozart Club.**—The prospectus of the Pittsburg Mozart Club (now in its eighteenth year) announces the following plan for the season 1895-96:

1. Friday evening, November 22, choral and orchestral concert, the principal work being Josef Rheinberger's Christoforus, légende for solo voices, chorus and orchestra, first time in Pittsburg.

2. Friday evening, December 27, The Messiah.

3. Friday evening, January 24, miscellaneous concert, orchestra, soloists and chorus.

4 and 5. Tuesday and Wednesday evenings, February 11 and 12, the Chicago Orchestra, Theodore Thomas conductor.

6. Friday evening, March 25, Max Bruch's Arminius, for solo voices, chorus and orchestra; first time in Pittsburg.

7 and 8. Thursday and Friday evenings, April 14 and 15, negotiations pending for Metropolitan Orchestra, Anton Seidl conductor.

9. Tuesday evening, May 24, orchestra concert.

10. Friday evening, May 27, the oratorio, Elijah.

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THEODOR WACHTEL, the famous tenor, writes: "I heartily recommend to amateurs and artists alike the system of my master, Maurice Strakosch, 'The Ten Commandments of Music,' which I am indebted for all the success I have had."

EMMA THURSBY also testifies to the "inestimable value of my dear master's system, 'The Ten Commandments of Music.'"

CHRISTINE NILSSON acknowledges the priceless worth of her impresario's (Maurice Strakosch) system.

LOUISE NIKITA writes: "To the simple, common sense system employed by my late master, Maurice Strakosch and his successor, M. Le Roy, I shall ever be grateful for whatever success I have obtained in the many countries I have visited."

Review by J. J. HUTCHINSON, Musical Critic of the "Times," London:

"Very singularly clear and absolutely free from padding, physiological or otherwise. The hints for voice cultivation and development contained in the 'Ten Commandments of Music' must be regarded as the concentrated extract of the teaching of a phenomenally successful master. The result of many years' careful observation, they are designed not only for developing, but also for keeping the vocal organs in the highest state of efficiency possible to them."

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## Relative Standard of Opera in Italy and the United States.

MILAN, September 14, 1895.

**G**RAND opera in the United States is still a hothouse fruit, thriving in the refined atmosphere of our largest and most European cities. It is maintained at such expense as to make it a luxury that only the wealthiest can indulge in, and does not in any way reach the middle or lower classes, or have scarcely any effect on the musical tenor of the country.

Thanks to those progressive and clever men Messrs. Abbey and Grau, and also to the more practical Mr. Hinrich, who have undertaken successfully to present grand opera before our fastidious American public, we are able to form an idea what a field of pleasure and culture spreads before us, which should be made as fertile and productive of art as the talent of the people will allow. As regards ability there can be but little doubt that there is an abundance of it; our singers have already demonstrated our rich endowments to a critical world, and as they lead the way so should we follow until we find ourselves bearing an even standard with Germany and Italy, which vibrate their harmony even in the commercial atmosphere of the United States.

Italy, that beautiful land where nature's ear is filled with melody, where song flows naturally and eternally, like mountain brooks, would be an example, if we are willing to acknowledge a master. We find here few towns numbering 4,000 inhabitants that do not support a theatre and three weeks of opera at least during the year. They often unwise neglect their village improvements to maintain a theatre, which is generally a surprisingly good one, of modern improvements and furnishings, for they are a pleasure loving people and take more delight and pride in their "divertimenti" than advancing the comforts of their homes.

In New York we find it takes 2,500,000 of people to maintain the opera season given in one theatre only. The city of Boston, toward which the index finger of culture continually points, with its 500,000 inhabitants, opens a Mechanics' building, used for cattle exhibitions and State fairs, giving an operatic season of two weeks. And so are traversed all of our Western cities, with a few days' repose at each.

By contrast let us take Milan, which has a population of 450,000. There we find La Scala, of Continental fame, with seating capacity of 8,000; the Lirico Internationale, 1,800, and the Dal Verme, 2,400, each with its season of opera independently supported, in addition to five other theatres used for opera and drama. The price of seats, which in Milan is in advance of other Italian cities, ranges from 1 to 10 frs. (20 cents to \$2), bringing the finest of opera within the means of the humble organ grinder or fruit vendor, who sits aloft where encircle nymphs and satyrs on floating clouds of mysterious origin.

Our Italian brethren collect their families about them, drinking "gazosa" without discrimination from the same bottle, and eating sweet cakes that are distributed between the acts by an attendant who walks from seat to seat most unconventionally, shouting his wares wherever he sees a market for his "dolce." From the reasonable expense the Italians resort to the opera to spend their idle hours, as the Germans fill their beer gardens. It gives their minds good elevating thought and furnishes repose for their tired bodies.

We do not find Metropolitan performances in Italy—not even at La Scala—but the artists employed at the average theatre, if not always satisfactory, have, however, their "happy moments," and the average is passable. We

must be patient and make no unjust comparisons or condemn the futile attempts of the prima donna who sings passages that Providence never intended for her vocalisation. If she has two bass tones balanced by two shrill head tones, whether her effects resemble the chicken coop or cow shed and her medium is all imagination, perhaps something that has been, but is no more. Basta! The chorus or baritone robusto will supply the deficiency, and the remembrance of how little your ticket cost will keep the nerves and temper as steady as a church.

The salaries paid are very small necessarily if the house is to be filled at figures quoted, nor are the Italian "artists" a very prosperous set of beings. When off duty they lack dignity and substance as one might expect, but when at their business the seductive power of the footlights is very great, old things look new and plain people become beautiful. As I see the tenor from the wings before the spellbound public, in his faded suit of velveteen, moth eaten and soiled, his face marked with burnt cork and rouged to a bright carmine, a plume in his cap from the "property duster," rushing to the footlights in quest of a B flat, which he arrives at with uplifted arms and holds with remarkable vigor, and then find the same individual by the light of a sputtering candle face to face in his dressing room, which is reached by a perpendicular ladder, in some cobweb part of the stage, one marvels that the footlights can be the means of changing from the sublime to the ridiculous. To one who may be studying singing for the stage, with the hope of becoming famous and wearing the laurel wreath, the thought of passing through this chrysalis stage (and there are few that ever get beyond it) brings little anticipation of their vocation, and the sense of the ridiculous is lost by the throb of wounded pride and disgust of its artificiality.

As soon as one can command a salary, a "scrittura" is made outside of Italy, where the avaricious instincts of the person may be gratified. So one hears only the "débutante" fresh from the studio or the "autumn leaves" in the provincial theatres, while in those theatres the Government aids in support, like the San Carlo, of Naples, Carlo Felice, of Genoa, and La Scala, of Milan, a high grade of art is maintained. In no other country can such fine chorus work be found, excellently trained and composed of fresh, young voices; this, indeed, would be a new feature for the States. There are many fine conductors also, and the general work of the orchestras is satisfactory.

I have great respect for my country and its capabilities, but deplore our marked failure with all our resources to rank with the artistic nations of the world; but I trust the many composers, instrumentalists and singers that are bringing the name of America to the front will be able to demonstrate to us not only what can be done individually, but what might be done collectively as a nation. It will take time. The country is comparatively young, and its commercial facilities naturally impede its artistic tendencies, but it is the hour to learn a lesson from other paternal nations, and to search for a musical standard creating a characteristic individuality of our own.

To accomplish this, opera must be brought within the accessibility of the masses and be made a diversion. Patronize American artists and be content with the humbler, more simple form, instead of a complication which as yet we are unable to grasp. Elevate the tastes from the variety shows, vaudeville and cheap comic opera, all of which flourish to such excess as to crowd out all opportunities of the growth of culture and refinement in our theatres. They bolt and bar effectually all possible means whereby the people may be touched by inspiration of musical genius.

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## A Musician on the Age of Love.

"HOW did you guess," asked the musician, with an ecstatic light in his black eyes, "that I was interested in the London *Daily Telegraph's* letters about the age of love?"

"At the *New York Times*," the reporter replied modestly, "we never guess, we always know. At what age does love begin?"

"It never begins. To be a lover is like having an aquiline nose or a negro's skin. Those who are destined to be in love have always been in love. In this respect, as in all others, Shakespeare proved his impeccable genius. He shows *Romeo* on the point of dying of *Rosalind's* disdain at the very instant when he is to meet *Juliet*," replied the musician, so fluently that the reporter had to skip three or four illuminating adjectives in his shorthand notes.

"Certainly," the reporter insinuated, "you speak from experience?"

The musician lifted his head from the finely ruled paper upon which he had been writing elegant breves and semi-breves.

"I was brought up in New Orleans," he said, "in the Delyé school, the thin garden of which, flanked by four trees, was surrounded by the magnificent gardens of the Marignys, which have since been destroyed to make way for a street. There were rich children at the school, so that the life there was extremely fashionable. We had so much money that we could buy a complete playhouse, red calico draperies, helmets made of pasteboard covered with silver and gilt paper, swords—small, but made of real steel—with which we amused ourselves every Sunday night, playing melodramas or tragedies from memory or by improvisation. The hall was the room of the grammar class.

"One of the most interesting friendships of the school was the one that united Onésime de Bouchel and Alcibiade Landredy. They were thirteen years of age and they were like brothers. One day that we were taking bearings for a lesson in surveying in the city park dueling ground, Landredy said that he had something to confide to me. He was in love with Fifine, and she loved him in return. She was a little washerwoman of the school, as dark as the interior of a tunnel, thin, with fiery eyes and red pepper lips, who folded and mended sheets and towels with glances that would have set fire to Fort St. Philip, to the cathedral and to the calabooza, which is a relic of the Spanish dominion in Louisiana. Have you ever seen it? It is gloomy—gloomy—gloomy—cruel, a nest of all the bats, \* \* \*

"And this girl, Josephine?" interrupted the reporter.

"No, not Josephine, Fifine. Well—since you will not listen to the calabooza's history—Fifine let fall a clothespin one day that Landredy had called for his shirts and he knelt to pick it up. When he rose she kissed his hair. Landredy related this in chopped phrases. The month was May, the air was full of the breath of spring, the fragrance of the acacia was swept from the woods. His words fell on my heart like fire on a trail of gunpowder, for I also was in love, but with Chloe, Pyrrha, Phillis and all the other women of Horace's odes.

"The events of the drama followed one another with marvelous swiftness. Having been punished for three syllables of an ode found in my desk, I did not see Landredy for a week. He was agitated then and talked in strangled tones. He said: 'De Bouchel has betrayed me, I will kill him!' They had decided to fight a duel. At the recreation hour they went on the lawn under the oaks of Claiborne street, near the Basin, and fought with our theatrical swords in the presence of the fifty pupils of the class. Brave, furious, bathed by sunlight, they were as

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handsome as archangels. They knew nothing of fencing, and their battle was atrocious. De Bouchel fell with a gash in his forehead, where a piece of Landredy's blade stayed. We carried him to his mother's home.

"Two months elapsed, during which the entire school lived in a dream full of excitement and of anguish. De Bouchel was cured, and the police finally released their watch over Landredy.

"I met the latter a month ago on the Madison Square Roof Garden. He had become the celebrated traveler whose works are so well known to you. He had worked, struggled, suffered, known the pleasures and disillusionments of glory. He had been subjected to incredible tortures. Cannibals had almost roasted him. He had been hungry in the desert. His wife had died of yellow fever in Sengambia. Yet as soon as he saw me he rushed upon me, saying:

"'You know Fifine, for whom I almost killed De Bouchel. Well, that lock of her hair—she had not given it to him. He had stolen it from her. I met him last year at Guayaquil, and he confessed.'

"I looked at Landredy. I saw a shiver of joy pass in his old neck, where wrinkles made a watered silk design. I saw a light on his cranium, polished and bare, brown as a skull carved in a piece of boxwood root."—*Times*.

**Stavenhagen.**—In the coming season Bernhard Stavenhagen will undertake a long tournée in England.

**Welcome Home.**—Mr. William C. Carl, the organist, has returned to the city after a tour of organ recitals which was eminently successful.

**Max Treumann.**—We have to announce the return to New York from the mountains of Max Treumann, who has resumed work at 101 West Eighty-sixth street.

**Miss Wichmann Married.**—Miss Marie J. Wichmann, the contralto, who sang so successfully with Innes' Band, was married a few days ago to Mr. C. Lowe, of this city. Miss Wichmann's home is in San Francisco. Mr. and Mrs. Lowe will reside at No. 30 West Sixty-fourth street.

**Back in Town.**—Jos. Pizzarello, the pianist, who spent the summer at Richfield Springs, and had so much success at the concerts given at the Springs House, has returned to town, and resumed his work at the National Conservatory this week; also at his studio, 28 West Nineteenth street.

**Miss Stein's Engagements.**—Gertrude May Stein, the contralto, has been engaged for one of Frank Van der Stucken's orchestral concerts in Cincinnati. She is to sing with Clementine de Vere-Sapiro and Camilla Ursa at a concert in Boston, November 18, and also with the Jersey City Arion November 24.

**Winter Plans.**—The Messrs. Ferdinand and Hermann Carri, directors of the New York Institute for Violin Playing and School for Piano and Vocal Culture, at No. 230 East Sixty-second street, returned from their summer vacation, and have commenced their duties at their institute. Four concerts of chamber music will be given again this season as usual by the Messrs. Carri, in Chickering Hall, the first one to take place on November 12, at which a new quartet for piano, violin, viola and violoncello, composed by Hermann Carri, will be performed.

**Sunday Night Concerts.**—Walter Damrosch will conduct the first Sunday popular concert at Carnegie Hall next Sunday, when the Symphony Orchestra will play, and the soloists will be Mme. Lillian Blauvelt, soprano, and Edouard Remenyi, violinist. The program will include the march from Aida, the prelude from I Pagliacci, a new overture by Ambroise Thomas, Le Carneval de Venise; Tchaikowsky's Nutcracker Suite, a pastoreale by Coccherini, a canzonetta by Godard, both for string orchestra, and Spanish dances from Boabdil. Mme. Blauvelt will sing the waltz from Romeo and Juliet and the Bird Song from I Pagliacci. Remenyi will play a Bruch concerto, Mendelssohn's Spring Song and a zapateado by Sarasate.

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## TOLEDO.

TOLEDO, Ohio, September 28, 1895.

After a long, dull summer in more ways than one the musical season will soon begin, and with promise of being in every way the best in the history of the city. With the Valentine Theatre and the National Union Auditorium there is no longer the excuse of no suitable place for opera or concert purposes. So far as that goes this city is provided for, and with managers well up in musical matters it only remains for the public to lend their aid for the success of the season.

The Apollo Club will give three concerts; the first will be in December, with Miss Clary, contralto, and Martinus Sieveking, pianist, as chief attractions. The singing of the club will of course be an attractive feature, and will form the greater part of the program.

The Eurydice Club, as popular with the ladies as the Apollo is with male singers, is arranging for two concerts. Mrs. Helen Beach Jones, as president and musical directress, is invaluable to the club, and Miss Hamilton, as secretary, looks after affairs in general in a thoroughly businesslike way. Professor Whiting and Mr. Elvin Singer have things their own way, and the study of vocalism is full of interest to a large number of the best of the town. Professor Poulin, as director of the St. Francis de Sales Church choir, has gained prominence. Mr. Willett, as concert and church singer, is deservedly popular. Mr. Ogden is doing excellent work as superintendent of music in the public schools, and Prof. Otto Sand is almost alone as teacher of violin. The Ursuline Convent has pupils in every branch of music. Mrs. C. L. Lewis, as pianist and organist, is a very busy woman. Miss Anna Bernn, pianist, is back from her summer vacation, and is devoting herself to the cause of music.

Miss Farrar is among the most enthusiastic musicians, and Miss May Hollister has decided to remain in Toledo, instead of going to Dallas, Tex., as she thought of doing. Professor Korthner will sweeten his musical life by marriage to one of the sweetest of the rosebud garden of girls, and the Ecker brothers are holding their own as teachers of the art divine. The Mandolin Club will give concerts during the winter, and some of their music will be specially arranged by Mr. Will Perry. Mr. Ralph Brown, as manager, looks after the interests of the club. The Y. M. C. A. Star course will be among the best of the winter's music. Mrs. Geneva Johnstone-Bishop and Maud Morgan will be heard at the opening concert, and that announcement will fill the house. Miss Ella Hamilton will manage a course of concerts that will attract the patronage of the best class of people. The Valentine Theatre will open in October with Camille d'Arville and her opera company in The Magic Ring. The Walter Damrosch German opera, the Marie Decker opera and other musical treats are promised by Manager Ketcham. Helen Mora, who really has a voice, wonderful as to volume, if lacking in finish, sang here recently.

The Catholic musicians have united and will give a grand concert for charity some time in October.

Miss Electa Gifford spent part of the summer at her home here, and Mrs. Maude Wood Henry will travel as agent for Thomas' Orchestra. As this letter includes all circles of musicians, its length must be overlooked. FLORINDA E. WILKINSON.

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## JACKSONVILLE.

JACKSONVILLE, Ill., September 25, 1895.

EVERY much is the musical world now awake, after its long sleep since last spring; and now scarcely a day passes without a concert, recital or rehearsal going on some place in this beautiful city. I have been kept on a "go" trying to keep up with things generally, but have attended the more important ones.

At the Grand Opera House last night was given as unique a concert or, better, "song recital," as was ever given in this city. Two well-known baritones, Francis Walker, well known to Jacksonville audiences, and Shirley Gaudell, M. A., Oxford, England, teacher, composer, writer and critic, the pupil of Francesco Correia and Manuel Garcia, were there.

The idea of two baritones entertaining for an entire evening was at least rather a new idea to us, and so the singers were greeted with a goodly sized audience, who were well pleased, and not afraid to show their appreciation. Walker has a great deep baritone, and shows to greater advantage in songs requiring strength, while Gaudell's voice is of exceedingly sweet timbre, and his rendition of Te souviens-tu (Godard) and Sérénade du Passant (Massenet) shows where his voice is best. The program—an exceedingly lengthy one—was well selected.

Mr. Walker's songs were an aria of Apollini, The Two Grenadiers (Schumann), Maclean of Ardour, Bonnie Dundee (ancient Scotch), O Salutaris (Gaudell), Cantique de Noël (Adam), Still we die Nacht (C. Bohm), Mein Herz th' dich auf (Seidl), Bedouin Love Song (Pinsut), Two Hearts Full of Love (Bohm), The Three Fishers (Hullah), The Last Word (ancient English). Mr. Gaudell's songs were Aria, Sorgete (Rossini), The Lark Now Leaves His Watery Nest (Hatton), two Spanish songs, La Tirana and Mi gustan todas, Skye Boat Song (Scotch), The Cradle Song (Somerville), To Antaea (Hatton), Bois Épais (Lully, 1684). The concert ended with a duet, Sul Campo Della Gloria (Donizetti).

Miss Mamie B. Tanner had a testimonial concert at the Street Church on the 17th. She was assisted by Messrs. R. M. Hockenhull, W. P. Day and J. W. Davis. Miss Tanner has a sweet voice, of good quality, and while it is not large, still is quite pleasing. She has just returned from a year's study in Paris under La Grange. Mr. Hockenhull sang The Shepherd's Sunday Song, of Kreutzers, and Harris' Gay Gitana, and with this latter song fairly took the audience off their feet. Professor Day's Marche Cortège (Gounod) on the organ left nothing to be desired. Madames E. F. Bullard and Russell played their accompaniments beautifully.

On the 26th Miss Lillian Smith, of the First Church, Davenport, Ia., will give a concert. Much interest is shown in this young artist's work, as she is blind, and received her first instruction and graduated in Jacksonville. She has since studied at the New England Conservatory at Boston, and also under Mme. Geneva Johnstone-Bishop.

The Apollo Chorus Society is the new name of the Jacksonville Choral Society, W. P. Day director. The oratorio, Samson, will be sung Christmas, and two other concerts will be given during the season. There are now over seventy members.

Miss Olive Black left for Boston a few days ago to study under Mme. Edna Hall.

BOS-CHI-JACK.

**New Recital Hall.**—A recital hall in connection with the Alvin Theatre, Pittsburgh, will be opened about November 1, in which every evening, from 7 to 8 o'clock, concerts will be given by prominent artists specially engaged. These concerts will be free to the patrons of the theatre.

**Returned from Vienna.**—Henry K. Hadley, well known in Boston musical circles, has returned from his musical studies in Vienna to an appointment at St. Paul's School, Garden City, N. Y., where he will have full charge of the musical department. The glee club of the school will be a special feature, and rehearsals are now in full force.

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FROM LONDON.



**O**n or about October 1, by special arrangement made with THE MUSICAL COURIER, I will have a full page devoted to matters of interest in the musical world appertaining principally to the artists under my direct management, not however excluding others. This is quite an important move, as by an agreement with a syndicate of the leading papers in the United States, these notices will be copied simultaneously in the Sunday editions of the large newspapers in all parts of the country, as their musical editors will have THE MUSICAL COURIER sent to them every week, calling special attention to the musical items. They will also be mailed weekly to all the Conductors, Musical Societies and Music Festival Committees. This will afford an opportunity to our best artists to gain publicity in the right direction, these notices being circulated through a news medium having a weekly circulation of over 15,000 copies. Arrangements can be made by direct application to

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# MUSICAL INSTRUMENTS

*This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

No. 813.

NEW YORK, WEDNESDAY, OCTOBER 2, 1895.

THOSE whose positions throw them into contact with the entire wholesale and retail trade of New York city are wondering what move will be made in two instances where changes in the working forces of certain concerns are to be made before long.

If a truth cannot be too often stated it won't harm to say that the retail business in New York city has not been so late in coming for several years as it is this fall. Of course the hot weather has had much to do with keeping folks out of town and of keeping those who are here within doors, but it's to be hoped that a few brisk, crisp, cool days will set things to humming. There is no plausible reason advanced why we should not have an exceptional retail sale during the next three months, and there has seldom been so excellent a stock, so varied and so handsome a stock, as is to be found on "the avenue" and in other places. Everyone now is waiting for it to start.

THERE is no evidence whatever that any movement exists to consolidate the interests of a certain Chicago branch house of an Eastern manufacturing concern with a Chicago house. The Chicago house already is amply provided with lines of goods, and needs no larger representation, and the branch house referred to is gradually becoming self-sustaining and needs no amalgamation—that is, judging from outside appearances. Of course it is difficult to secure the right kind of managers for great Chicago branches, but there are always men in the field who can be used as substitutes, and at least tried in the place of those who appear, for various reasons, to be disqualified. Because of the lack of local management no branch house will at present be discontinued.

"THE most striking feature of the fall trade so far," said a Boston maker last week, "is the number of orders we are receiving by telegraph. It seems that most dealers have let their stocks run down to the limit, and a good many of 'em are not disposed to stock up until they begin to see things actually moving; that is, when crops and wages and money have gotten off newspapers and into motion toward the piano stores. So nowadays when a certain selling style is sold the dealer wires for another to take its place, but he isn't taking any chances ahead. I guess it's safe to say that the most of the goods that have been hanging on, pianos and organs taken back from poor pay instalments and all that sort of thing, have been sold off and everyone I talk with says that there is an unusually small stock in the stores—that is, in the independent stores, those that are not run by the combination—but the dealers are wary. I suppose it's a good thing and shows sense and prudence, but I'd rather have orders ahead of course, and I'd like to have my confidence restored in the postman, instead of being always on the lookout for messenger boys."

AFTER all, the total output of pianos here in 1895 will be appreciably larger than the 1894 output, judging from present factory activity and the purchasing activity of manufacturers. For instance, the Conover, the Smith & Barnes, the Starr, the A. B. Chase, the Kimball and the Chase Brothers' output will excel that of the same concerns in 1894. The Estey factory here and the Pease house will overstep their 1894 output, and so certainly will Emerson and Vose and Mason & Hamlin and Chickering and Briggs. There is no question that all these houses will pass the 1894 production, not forgetting the Everett and the output of the Shaw, Marshall & Wendell have pushed far ahead of 1894. So has the Needham Company. Of others we have not made a tabulation, with the exception of the Ivers & Pond Piano Company and the Cincinnati houses, and these also will surpass the 1894 output this year—provided, of course, things keep going as they are now running.

IT appears that the Boston piano trade must inevitably seek its outlet on Boylston street between Washington and the Hotel Brunswick or, more probably, between Tremont and Berkeley streets. We would not be surprised to find Mr. Scanlan, however, ignoring the whole tendency and going just where he pleases when the time comes. Mr. Scanlan is an original man and he is never influenced by what his competitors do; he does not even compliment them much by studying them, but has developed his great business by attending to it strictly, and this has made it so extensive that he cannot very well devote any time to other piano manufacturers and their movements.

We are, therefore, somewhat justified in stating that if the time comes for removing he may be found far out on Washington street or near the Adams House, or out on Arlington street, or anywhere else, as far as that is concerned, and we also believe that, no matter where he may be located, he will always continue to do his large trade in New England pianos.

M R. FRANK MECKEL, of Cleveland, was among the visitors at Decker Brothers' last week, and left with them a substantial order, as well as arranged several matters looking to the furtherance of Decker Brothers' interests in his city. How important these interests are may be judged from Mr. Meckel's statement that since he purchased the entire business from his former partner in December last (a period of some nine months) he has sold six times as many Decker Brothers pianos as the old firm sold in the 12 preceding months. Mr. Meckel, while still a young man, has acquired an enviable reputation among that ill defined class known as "piano men," and his plans of operation are so diametrically opposed to those of several of his competitors that it must afford them a considerable thinking portion to note that within one week not long ago he sold for cash three Decker Brothers baby grands to three well-known Clevelander. Mr. Meckel believes in the same dignified, conservative methods that distinguish the house whose goods he puts to the front, and it is soothing to hear him talk of his way of "running a piano store," a way which offers no points for criticism, since it has proved to be a successful way.

"THE average man in the piano business—that is, among the manufacturers—the heads of the concerns, gives three-quarters of his time to financing and the remainder to the development of his business," said a man well posted on the entire trade. "In many cases the manipulation of the accounts is the most important part of the affairs of a concern, too. What would be the result, I wonder, if this proportion of time could be suddenly reversed and the same men remain at the head? There's one case where the experiment will be tried pretty soon, and it's going to be mighty interesting for some people, including some other people."

IT is a pleasure to go around in the Sohmer piano warerooms. There is an air of comfort, tasteful appointments and prosperity about the place which is gratifying to the eye and tells as plainly as speech that business is being done there. The instruments there are not of small number, and only a good look at them is sufficient to explain why the Sohmer piano is a popular retail seller in this city.

The agencies of this house are as prosperous as the firm itself, and when changes are made it is not because the dealers are dissatisfied. It may be information to say that Hollingshead & Stultz are now handling the Sohmer in Baltimore, Md., and S. A. Ward & Co. in Newark, N. J.

SOME members of the trade keep tab on the news and others don't. To the latter few this is particularly directed, because the former know that the new styles in piano cases recently put on the market by the Braumüller Company have proved a big success.

Not one of those successes on general principles, but a great big success, based on good, solid financial results, and the fact that an extra force of men has been put on at the factory to keep up with the orders for the new instruments.

Mr. O. L. Braumüller started on a business trip on the first of last month, and the number of orders he is sending in would be simply amazing to anyone who says the fall revival in trade is a fairy tale.

M R. SAMUEL NORDHEIMER, the dean of the Canadian music trade, returned to America on the steamer Trave on Monday last and spent the day visiting his friends in New York city, giving a deal of his time to Steinway Hall, where he had many stories to tell of the things he had seen and done abroad. It may not be generally known that Mr. Nordheimer is the German consul for Ontario, a position which entitled him to several high courtesies when he attended the opening of the Baltic Canal.

While at Kiel he was one of the honored few who were in attendance on the Emperor, whom he accompanied during His Majesty's visit to the war ships of the nations, and he speaks with an enthusiasm which is peculiarly his own of his pride in the American vessels. Mr. Nordheimer is of too modest a disposition to give out for publication a detailed account of his experiences, but could they be gathered and given consecutively a tale could be written that would be of unusual interest.

## FROM LONDON.

LONDON, September 20, 1896.

**M**R. I. O. NELSON, who has been in Europe for Mason & Hamlin nearly one year, leaves for home to-morrow on the steamship New York from Southampton. Mr. Nelson is an old employé of his firm, having been with Mason & Hamlin twenty-two and one-half years. He has been selling Mason & Hamlin pianos and organs in Scandinavia and in other parts of the Continent, and he would not have remained nearly a year unless business had justified it. In fact, the reputation of Mason & Hamlin instruments in Europe is so elevated and so universal that at any periods of business or industrial activity the pianos and organs of this company can be sold in direct competition with any high grade musical instruments.

Mr. Nelson as an old employé is more enthusiastic for his house than old employés usually are, but he has become so thoroughly identified and his ideas are so directly affiliated with Mason & Hamlin methods and instruments that he has a spontaneous enthusiasm for his cause, which is not only creditable to him, but must be useful to the company.

And this reminds us that Mason & Hamlin have always had the faculty of retaining their employés for long periods of time, and others who have graduated from the stage of engagement into places of interest are also associated with the company for many years. Let us take Mr. Holyer, Mr. Bassford, Mr. Lewis, Mr. Foucar, Mr. Trowbridge, Mr. Brockington; all these men have virtually passed their years of activity with the company, and this constitutes a compliment to the institution that can retain men of such character and of such social standing for such a number of years.

The foreign trade of Mason & Hamlin as gauged from this export harbor is not only as large as average past years show, but is on a steady increase; the English and other colonies constitute a large field for Mason & Hamlin.

M. A. B.

## POPULAR PEASE PROGRESS.

**O**NE of the reassuring signs of the maintenance of the piano business in New York city is the progress that has been made by some firms in the raising of the quality of the product. We have too frequently felt called upon of late to comment adversely upon the degeneracy of the New York makers, their lack of ambition, their general apathy and their self-satisfied confidence in the magic name of the great town in which they have their being. It is true beyond all cavil that this feeling has existed, does now exist to an extent that must be gratifying to the Chicago manufacturers, and to those elsewhere who have "kept up with the procession." There can be no doubt that the town name on a fall-board has definitely ceased to be viewed as an element of favor in the minds of the purchasing public save where a certain loyal clannishness exists in certain sections—a loyalty that does not extend far from the centre of its creation—and this elimination of a factor always counted upon in years gone by is sure to redound to the benefit of the entire industry not alone because of the breaking down of "party lines" but chiefly because it must serve as an incentive for all earnest, industrious and experienced makers, no matter where located, to make a better instrument—to demonstrate in each individual case that each can and does turn out a piano which grows better year by year.

To be imbued with this spirit of progress is one thing, to have the confidence, the capital and the ability to live up to it is another, and so sure as a firm is possessed of all these qualifications just so sure will it forge to the front, and distance those who have formerly ranked as competitors.

Probably no more noteworthy example of an appreciation of these conditions can be offered than the Pease Piano Company. Mr. John D. Pease, the head of the corporation bearing his name, is justly classed as among the thinkers of the trade—a man who thinks straight, who is a student of the many problems that confront one, who in the year 1895 would make a living success of his enterprise, and he has long foreseen that, to win favor over the whole country, to make of the Pease piano an instrument the name board of which he could afford to cover in an expert comparison with other instruments, he must be up and doing. The results of his

decision to fight for place are to be seen in the Pease piano of to-day, in the modernized Pease uprights, and most of all in the Pease grand, of which much has already been printed in these columns. It has been his determination to make of his instrument, the "Popular Pease Piano" not only in name, but in fact, to make of it so good an instrument that its popularity shall rest upon its intrinsic merits. This has been the goal of his ambition, and to attain it he has brought brains, capital, experience, with an already good foundation to work upon.

The Pease pianos of October, 1895, are better than any Pease pianos of any other years, and they are of a kind of which New Yorkers may be proud. They demonstrate to the eye, to the ear, to the fingers, that while all the good may not come out of Gotham, still enterprise and a high standard can produce something that should act as an incentive to all who would show that no more salable instruments can be made anywhere than right here in New York city, the home of the Pease Piano Company.

## THE CONCERT PIANIST.

**W**E are on the eve of a great musical season which will again demonstrate that America is the only artistic focus in the world to-day where instrumental performers and singers and conductors can earn large incomes and gain pecuniary advantages not open to them anywhere else on the globe. Outside of the opera the chief interest again centres itself upon those who will appear on the platform as pianists and violinists, and while many of the latter denomination will be heard, the crop of pianists seems to be limited, although it originally promised to be a fruitful one.

Who, outside of Paderewski, Joseffy, Fannie Bloomfield-Zeisler and the new pianist, Sieveking, is in perspective? At present writing neither Rosenthal, nor Stavenhagen, nor Hofmann, nor Menter, nor any of those spoken of has secured an engagement here, and this brings us to the question of interest, the dominant question at issue, for twist it as we please, involve it with casuistry and sophistry as we may, we cannot separate the solo pianist from the piano he plays.

The sum total, therefore, is that two concert grands are about to be heard generally in this country—the Steinway and the Mason & Hamlin. The other grands which are to be played at occasional local performances cannot be placed in the same category of importance so far as function this coming season goes. We can, in an instance such as this, only classify such pianos as will be played by pianists who are to be heard during the season in tours.

Why this apathy of the makers of concert grand pianos? It has been demonstrated over and over again, year after year and season upon season, that one of the most effectual means to create a demand for high grade or artistic pianos, one of the chief methods to stimulate the agents handling such goods, is to engage or co-operate with a great pianist and have the instrument publicly played in the large centres of this country. There is no doubt that this traditional custom remains as firmly imbedded in our methods and habits as any prevailing among high grade makers. Why, then, in view of the recognized advantages gained from this custom here and in Europe, do so many of our high grade makers eschew it, and by doing so remove their names, their personality and their influence from among the groups of musicians in all parts of the country who gravitate constantly to concerts where great artists perform?

The troubles connected with the pianistic fiascos of the artists who played the Knabe pianos in the past need not be a source of discouragement. It does not discourage Steinway or Mason & Hamlin, and it need not discourage the Knabe house in the future, if it proves to be true that that firm is about to come into the market with a new scale concert grand. It was not supposed that either Bülow or d'Albert or Scharwenka, or Grünfeld or Stavenhagen would make any great successes on the Knabe grand, but no one hesitated to admire the remarkable "nerve" and energy of Wm. Knabe & Co. in securing the services or the co-operation of these artists, and had the piano been artistic there is no question that the Knabe house would have been rewarded immensely for its intrepid and ambitious movement to annihilate an indifference which is again manifesting itself in the high grade piano business—a movement to disregard the remarkable influence of the

concert pianist upon the piano selling and piano pur-chasing communities.

The result of this indifference on the part of the old line of firms will be watched henceforth with more than usual interest. The grand piano will advance and develop with great rapidity during the coming periods of prosperity, and the younger houses are preparing to step into the vacant breach and take advantage of the present somnolence exhibited by those firms who are discarding the feature of the artistic piano busi-ness to which we are referring.

Within the coming years new grands will gradually appear on the concert platform, for this country is too large to ask two houses to do this great work, and moreover two firms could not and would not be inclined to do a work of such extensive nature and involving such an executive attention to detail and such a knowledge of the artistic branch of the business. There is room for a half dozen great concert grands in America. Who are to furnish them and interest themselves to furnish the artists?

We have recently been informed that a world renowned European manufacturer is contemplating the invasion of this country with a great artist. There certainly is opportunity for such a step, particularly when our own manufacturers leave the field vacant.

## KILL IT.

**T**HE way to kill the organ business is to go into piano making—at least that is the way it appears. Those organ manufacturers who have been the acknowledged leaders of the organ industry must consider themselves responsible for the condition of their organ trade, for they have, in nearly every in-stance, divided their interests and energies and, in addition, have neglected their organ departments.

What object is there in arbitrarily throttling the organ trade; in either neglecting it or giving it a secondary place, and in creating the impression that there is no more organ trade? The reed organ is a firmly established musical product with a distinct function, which does not interfere with other instru-ments, but, on the contrary, stimulates players to higher pursuits, and gives to music publishers an outlet for a large quantity of sheet music and music books.

Moreover, the organ is adapted to a great many purposes for which there is no place, no accommoda-tion and no room for pianos. It can be made, as it has been made, to operate in a separate, an individual groove, and it appears now that a sort of combined attack has been made upon its status by the very people who should have had the greatest interest in maintaining its integrity, and who seem to destroy its individuality.

Naturally this movement has become national among our organ houses—with one or two glaring exceptions. One firm after the other has entered the field of piano manufacture and in doing so has willfully neglected—criminally, we may say—its organ busi-ness, and it is for this reason that the dealer has lost his energy and his former organ enthusiasm. He has had it killed by the manufacturer.

All this can, however, be remedied yet if those who are interested in organs will reinvest their business with the old time energy; if they will remember the past glory and past profits of the trade and not cast its future aside as if it were hopeless. It is not at all hopeless. The organ can be made as great a neces-sity as it was in the days when over 100,000 were pro-duced and 12,000 to 15,000 exported annually. As a matter of course no revival is possible if the organ houses continue to say that the organ business is dead. Those who believe that should get out of it and leave the field to those who still believe the other way.

## Nothing Gained

By saving a few pennies and using an inferior grade of Action.

The Action is the most impor-tant of any of the parts of the piano and should be only of the best. The best is the

Roth & Engelhardt,  
St. Johnsville, New York.

THE first fall meeting of the Piano Manufacturers Association of New York City and Vicinity has been called for October 8.

**A**T the moment of closing the last forms of this issue we learn with regret that Mr. Henry Kroeger, of Gildeemeester & Kroeger, is at the point of death. His physicians say he may live a few hours, or perhaps a few days, but there is absolutely no hope for his recovery.

**T**HE trade in Lindeman pianos can be made more extensive than ever by an aggressive campaign in the West and South, where the name Lindeman on a piano makes the instrument, of itself, as rapidly salable as it is here in New York State. Lindeman pianos have always stood high in the estimation of the better class of houses, and the future conduct of the business can be vastly influenced by remembering this indelible fact.

**S**OMEONE wishes to get a list of the heavyweights in the piano and organ trade. The list would naturally be a long and interesting one, which might be led off with Henry B. Fischer and followed by his brother, A. H. Fischer, and Mr. Samuel Hamilton, of Pittsburg. For great height, however, give us F. A. North, of Philadelphia, probably the tallest man in the trade. He is longer than a Lester grand.

Mr. W. W. Kimball and Mr. E. S. Conway are among the tall men of the trade, but they are not heavy weights of the physical calibre of the Fishers, or say Byrne, of Lyon & Healy. Mr. D. H. Baldwin and Mr. Charles Fischer are among the tall men, as is Van Buren, of the Louisville house of Baldwin.

Among the youngest men at the head of affairs are E. P. Mason, president of the Mason & Hamlin Company; E. H. Story, president of the Story & Clark Organ Company; H. W. Crawford, of Smith & Nixon interests, and Harry Raymore, of the Shaw piano. They all hover around thirty years. Just think of the future these men have!

The Boston trade has no very tall man and no very fat man, unless we include Mr. McKee, of Mason & Hamlin's, but he is not as high as the other heavyweights. Boston's average is reduced by thin men like the Cooks, of Hallet & Davis; Mr. Gibson, of Ivers & Pond; Mr. Scanlan and also Mr. Foster, of the Chickering house. Mr. Geo. H. Chickering is by no means overloaded with adipose, and he does not wish to be. Mr. C. C. Briggs, Jr., is bony and muscular, and so are most of the Emersonians. Norris, who travels for Mason & Hamlin, is very tall.

The smallest figure in the trade is Farnham, of the Blasius house. Raymore and Crawford and Malcolm Love are about of the same height. The best dressed, most compact, best proportioned and most stylish individuality in the trade is Karl Fink, of the Dolge house.

**I**T is to be regretted that the members of the dinner committee of the Boston music trade have taken the action relative to the press and the general representative members of the music industries set forth in their circular published in our regular Boston letter this week. It is distinctly stated that

Members of the Boston trade only are invited to this dinner. Representatives of the press are not invited.

It was generally understood when this dinner was proposed last spring that its object was to "promote acquaintance, good feeling and fellowship among the members of the Boston trade," just as is repeated in the present circular, but if we remember correctly it was then understood that the affair was to be of a nature at least as comprehensive as the dinner of the Piano Manufacturers' Association of New York City and Vicinity, which occurred at the Hotel Waldorf on March 28. In fact, one of the moving reasons for the postponement was that the event should be celebrated in a style commensurate with the importance of the Boston music trade, a something that was not found to be feasible at the time the dinner was really proposed.

It cannot be known until later what the limits of the objects of this gathering may be. This is not said with any reflections on the statement of the committee as to what it is intended to promote, but it is meant that the ultimate outcome of this initial dinner may reach further than is indicated on the surface. It is evidently to be as informal as possible because "for several reasons the committee recommends that dress suits be dispensed with," and the significance

of this absence of form doubtless points to the idea that the sociability will be entirely genuine and embrace all classes of the trade.

The number of plates to be assigned any firm or company is not restricted, so it would seem that employés are to be admitted without limit of number. But the supply men, the visiting dealers, representative piano and organ men from other cities are to be excluded, as well as citizens of Boston who are not members of the trade, and the representatives of the press. The plan is different from that of the New York association; it is different from that of the Chicago association. The dinner of the latter body is already announced for October 26, and the list of speakers has been partially arranged and partially announced, the occasion promises to be among the most successful of the many successful events of this nature. The dinner of the New York association will be announced later (in the spring of '96), and in both cases the press and certain prominent individual speakers, as well as numerous trade representatives, will be invited.

What is the object of a dinner that is to be semi-private yet not restricted to employers? Why not have it properly reported in the class papers and in the daily papers?

We don't think that every member of the Boston trade, piano makers, organ makers and piano and organ dealers, will approve of this plan.

### A DISCOURSE ON PIANOS.

**A**S stated in our last issue the attractive brochure with the above title reached us too late for an extended review.

We take pleasure in complimenting Mr. H. M. Cable, of the Conover Piano Company, who compiled the production, on the high value of the work, and follow with this review.

The cover is an illuminated one in three colors in the Beardsley style of art. The opening is devoted to the evolution of the piano, with a discourse on the instrument forming Part 1 of the work. Right there commences the first evidence of Mr. Cable's idea of attractiveness, combined with an ability to set forth valuable information.

No sameness is to be seen in the make up of the pages. Every one is a study in itself. Border cuts carrying the reader back to ancient Egypt, cuts of ancient lyres and harps, Assyrian instruments, early dulcimers and their development are all arranged in grotesque form, in which the reading matter falls in pretty design, with side notes printed in red.

A woodland scene in red with a reading centre-piece introduces the second part of the work, which is devoted to keyboard instruments. So thoroughly is this treated that the reader is taken back to the thirteenth century, when Italy introduced the clavichord.

The same unique arrangement of pictures and color continuos, and clavicytheriums, the first clavichords, later developments of the instrument, virginals, spinets from the first made to the richly bejeweled ones of later years, are nicely interspersed with dances arrayed in costumes of the early centuries and traced down to the present time. Then comes the main part of the story.

"American Success" is introduced with a beautiful cut in several colors. The reading matter is here reproduced in full:

The history of the American piano is one of a series of

successful inventions by the most ingenious and studious men this planet can boast. There is probably no class of inventors who combine their mechanical skill with the degree of education that characterizes the Americans, and the art of piano making certainly requires the greatest inventive genius, the most scholarly attainments in the field of science, and studious and careful workmen. This, in a very great measure, accounts for the recognition which the American piano has won for its superiority in the last few years, each manufacturer profiting by the careful study of the last century, adding some slight perfection to an instrument which occupies so large a space in the musical world.

The greatest strides toward producing a perfect piano that have been taken during the last quarter of a century, and the inventions that have done the most to increase its power, beauty and purity of tone, and improve its mechanism, have all been made by men equipped in just this manner. One has only to review the life of such a man as J. Frank Conover, to realize the truth of this statement. He was born January 31, 1842, in Mount Morris, New York, and was of Dutch descent. It was the desire of his father that he should be a manufacturer, and as the son had not only a great love but a great talent for music he was given a thorough musical education to fit him for that profession under the great German master Nothnagel. Later he was associated with a famous New York piano manufacturer, who personally trained him in the art of making high grade pianos.

About 1880 he began to manufacture pianos in New York, and it was not long before he demonstrated that he was not only a man of ideas, but of the capacity to give them a practical value, even in an apparently overcrowded market. His very first efforts won great praise from discriminating musicians of repute, and it was soon understood that the name "Conover" on a piano is a guarantee that it is an instrument of excellent mechanism and superior musical quality. The only drawback to the undertaking was the lack of adequate facilities, and especially of that large capital necessary in these days to make a success of a piano of high grade.

It was at this juncture that Mr. H. D. Cable, president of the Chicago Cottage Organ Company (\$1,000,000 corporation), a man whose enterprise at once grasped the value of the opportunity, transferred Mr. Conover and his piano plant to Chicago. Here, under healthful conditions and on a soil favorable to the rapid growth of new ideas, the manufacture of the Conover piano has already reached magnificent proportions, and the fame of the instrument itself has spread over the length and breadth of the land.

The Conover piano, as it stands to-day, is a great credit to the genius of the man who designed it and who superintends its construction; to the city of Chicago, and to Mr. H. D. Cable, president of the Conover Piano Company, as well as of the Chicago Cottage Organ Company, who has made it the peer in every respect of the few great and successful makes of the piano industry, and created the largest wholesale and retail trade in pianos and organs in the world.

Conover pianos do not lose their value with use as quickly as most other pianos do, and a second-hand Conover very often sells for more than a new piano of another make, on account of its unusual durability of construction and finish, as well as its superior musical tone.

In buying a piano, in which supreme skill is required to produce the highest and most enduring results, the influence of the mass of makers and agents is exerted against the leading piano, and inducements other than intrinsic merit are freely used to force the sale of a cheaper piano. Conover pianos are sold at fixed prices, and in buying them you have the double assurance that no one buys cheaper than you do, and that nowhere else can you get higher quality or better value for your money.

In the Conover warerooms are to be found a carefully selected stock of grands and uprights in various popular woods, and in designs that will charm the eye by their elegance and uniqueness. The public are cordially invited to call and examine these instruments. The musical peo-

## Mason & Hamlin PIANOS AND ORGANS.

### PIANOS.

W. H. SHERWOOD—Beautiful instruments, capable of the finest grades of expression and shading.  
MARTINUS SIEVERING—I have never played upon a piano which responded so promptly to my wishes.  
GEO. W. CHADWICK—The tone is very musical, and I have never had a piano which stood so well in tune.

FRANZ LISZT—Matchless, unrivaled; so highly prized by me.  
THEODORE THOMAS—Much the best; musicians generally so regard them.  
X. SCHARWENKA—No other instrument so enraptures the player

### STANDARD INSTRUMENTS.

ILLUSTRATED CATALOGUES AND FULL PARTICULARS MAILED ON APPLICATION.

## Mason & Hamlin Co.

BOSTON, NEW YORK, CHICAGO.

ple may be sure that their visits will be welcome, and that they will be afforded every facility to inspect the beauties of the "Conover."

### THAT WORCESTER INCIDENT.

THERE is a great deal of hard feeling in Worcester, Mass., over the non-appearance of Mr. Richard Burmeister, who was to have played on Thursday afternoon, September 26, during the festival which was in progress there last week.

Mr. Burmeister, who has been for years identified with the Knabe piano and Knabe interests, was expected to play upon that instrument at the festival, for which he made an engagement, according to the statement of the Program Committee, in March last. Mr. Burmeister since that time has severed his affiliation with the Knabe interests and joined the great army of professionals who use the Steinway piano exclusively.

Some unpleasant things have been said in the Worcester dailies concerning Mr. Burmeister's action, and there has been an unwarranted attempt made to entangle Messrs. Steinway & Sons in the unpleasantness, it being boldly stated by the representatives of the Knabe house in Worcester that Mr. Burmeister effected his arrangements with Steinway & Sons upon his return from Europe a fortnight ago.

The actual fact is that Mr. Burmeister experienced his change of heart in the early springtime and arranged with Steinway & Sons on May 15. Just why the festival folks were not notified by Mr. Burmeister long ago remains for him to explain. The full story has not yet been told, and we refrain from more extended comment on the affair until we are in possession of the entire particulars.

### Perpetuating a Name.

IT would be interesting to ascertain the ideas of the majority of piano manufacturers upon the perpetuity of their individual names, and, knowing these ideas, to learn what plans had been thought out and acted upon for the accomplishment of the purpose. To be sure the piano is becoming, slowly perhaps, but surely, an article of everyday commerce, and it is to be feared that there are some people interested in the business who care not a button for the ultimate business value of the name so long as present profits can be realized.

And there are others, too prominent to need particularization, who have become interested in the names of individuals other than their own, who cherish their trade sign as though the words were to be borne by their own children, but do this merely as a matter of cold business. There are some piano men, though, who, putting their own names on the fallboard of an instrument, consider it as a stamp of their own individual honor, and who strive to make such a thing as shall redound always to their favor and high standing, and these are of the class who, aside from all commercial considerations, wish to have their names continued from generation to generation from sheer pride in the work that they have been able to turn out and hope their descendants will turn out in times to come. Such men usually go carefully and systematically to the task of training either their direct descendants or others in whom they have confidence.

There are several instances of this kind in the piano business of New York city, but perhaps no one of them stands out more prominently than Gildemeester & Kroeger. Mr. Gildemeester himself so thoroughly permeates the business that it is scarcely possible to differentiate between his work in the factory, his work in the office, or his work on the road. So much of him is seen by his representatives—he can cover so much ground within so small a space of time—that perhaps but few of even his closest friends realize how many hours a year he puts in at the factory, how extensive and minute a knowledge he possesses of the details of his plant.

He is ably assisted by Mr. Edward G. Gottschalk, who is known as one of the most methodical men that the trade possesses, and who exercises a general supervision

of the entire affairs, from the financing to the stock room reports. Then, too, young Gildemeester, Peter John, Jr., is being broken in and is learning the rudiments of the questions that will confront him in later years.

But it is in the Gildemeester & Kroeger factory that the greatest preparations for the perpetuation of the name have been made. Mr. Henry Kroeger, careful, skillful piano maker that he is, has brought up his son Otto through each stage of the shop until to-day, during the father's long illness, he is in full charge of its workings as acting superintendent. He has been so carefully drilled in the intricacies of the work that he can wear with honor to his name the mantle which his father for some time has cast aside. Mr. Henry Kroeger, systematic man that he is, has not rested content with the training of his son, but he has in years past, and up to the time of his present illness, given his personal supervision to the preparation of foremen for each and every department of the shop, so that each branch is headed by an expert whose attainment of the position has necessitated his satisfying Mr. Kroeger's exacting tests.

There are few factories in the country where such an elaborate and perfect system of succession prevails, where practical training alone permits of a man rising from an ordinary workman to a foremanship. And all this has been brought about by Mr. Kroeger, with the active co-operation of Mr. Gildemeester, to the end that when they have passed out of activity their children may be prepared to perpetuate the name and to maintain a standard that shall be not only a commercial advantage, but a high personal honor.

### Another Barckhoff Triumph.

THE organ erected by Mr. Carl Barckhoff, of Mendelssohn, Pa., in St. Patrick's Church in Washington, D. C., has been praised by everyone who has seen or heard it. The organist of Trinity Church in that city, E. F. Frost, played the instrument recently, and has sent the following letter to this office:

WASHINGTON, D. C., September 17, 1886.  
Editors *The Musical Courier*:

For the last few weeks a force of men from Mendelssohn, Pa., have been at work erecting the large three manual organ in St. Patrick's Church, Washington, D. C. Mr. Carl Barckhoff came here personally to put the finishing touches on the instrument. It has indeed been a great pleasure to me to follow the erection of the organ and its construction, which is entirely tubular pneumatic, according to a new improved system of his own. The instrument is now complete, and it was a pleasure for me to play on it. The voicing of the different stops is characteristic, smooth and rich. The action works perfectly and the organ is a grand instrument. The instrument contains a great many novelties in the mechanical construction, which greatly add to its possibilities. The opening of the organ will take place on the 29th of this month, and will certainly be a great recommendation for the builder.

I learn from Mr. Barckhoff that since he has severed his connections with the Carl Barckhoff Church Organ Company, of Salem, Ohio, he has been crowded with orders and has of late refused a number of them. E. F. FROST.

### Freeborn G. Smith Swindled.

THE police of this city, Brooklyn and the surroundings are looking carefully for a well-dressed, middle-aged German. He has accomplished something equivalent to the ambition of a stock exchange plunger to "do" some one, in that the aforesaid German has bamboozled Mr. Freeborn G. Smith, of Bradbury piano fame and Brooklyn, out of \$12.

The man introduced himself to Mr. Smith as Charles Frank, Jr., of Altoona, Pa. He said he was a widower, with one daughter.

"The girl is so lonely since her mother died," he said, "and I want to get something to amuse her with; so I have decided to buy her a piano."

He was shown through the warerooms and selected a piano, the price of which was \$500, which he asked Mr. Smith to ship to Altoona. Then he produced a draft on the New York Savings Bank, of Eighth avenue and Fourteenth street. He said he had \$2,400 deposited there in his own and in his daughter's name, and produced bank books to prove it. Then he made out the draft on the bank for \$512,

saying that he needed \$12 in cash to get back to Altoona. He offered his bank books as security. Mr. Smith gave him the money, and sent the draft over to this city. The bank repudiated the books, and explained that the alleged deposits represented a worthless check which a man answering Frank's description had left with them a day or two previous. The swindler has been playing the same trick through other savings banks with merchants in New York city for a month.

### Adding to Steck Laurels.

M R. MAX SPICKER, the well-known conductor and composer, has honored Messrs. Geo. Steck & Co. by writing to them the appended testimonial:

NEW YORK, September 28, 1886.

Messrs. Geo. Steck & Co.:  
GENTLEMEN—Your new scale baby grand, it gives me pleasure to state, I consider a fine instrument, of which you can be justly proud. It is a musician's piano.

MAX SPICKER.

### Mr. William Steinway Serenaded.

L AST Saturday evening about 9 P. M., when Mr. William Steinway was at work in the library of the Steinway mansion, Long Island City, the sound of a fine male chorus suddenly struck his ear. About fifty members of the vocal society Harmonie, each of them carrying an illuminated lampion, had grouped themselves in front of the mansion, and sang three fine choruses.

The president of the society, Mr. August Maass (the possessor of a splendid baritone voice and the soloist), made a stirring address, thanking Mr. Steinway for the many substantial tokens of friendship he had bestowed upon the Harmonie, and announced to him that he had been unanimously elected honorary member of that society.

Mr. Steinway thereupon signified his acceptance of the honorary membership tendered, and in a few hearty words thanked the singers for the honor shown him. The singers then gave Mr. Steinway three rousing cheers and sang the Singers' Greeting with fine effect.

Mr. Steinway returned with his family to his home at 26 Gramercy Park, New York city, on Monday, September 30.

### Grand Jury for President Russell.

PRESIDENT C. C. RUSSELL, of the Russell

Piano Company, of Chicago, as recorded in these columns last week, must await the action of the grand jury for an alleged violation of the contract labor law in giving employment to Ambrose Pye, a Canadian. Mr. Russell, who is very angry over the affair, is quoted by the Chicago News as saying:

"I thought Pye was an American. For three months he worked for us; then the Piano Makers' Union ordered a strike. On the stand Pye admitted that he was employed to bring suit against us for employing him and was drawing pay as a witness."

### Weaver News.

THE Weaver Organ and Piano Company, of York, Pa., has bought out the entire organ business of the J. A. Smith Organ Company of the same place. The latter factory will continue in operation, but will manufacture only the J. A. Smith patent stop action used on all the Weaver reed organs, and the automatic piano attachment, another of Mr. Smith's patents.

The Weaver Company shipped last week 12 of its organs to Port Natal, South Africa, to a regular agent at that place.

—Mercer & Mason have opened a music store on Main street, Cambridge, Ohio.

—Mr. F. E. McArthur, of McArthur's Music House, Knoxville, Tenn., was in town this week.

—Mr. A. D. Coe, Mr. Frank Mickel and Mr. Henry Dreher, of Cleveland, were in town last week and this week.

—The Scranton, Pa., *Truth* prints a story that some chemical compound exploded in the pocket of C. P. Whittemore, of Powell's music store, in that town, a few days ago, and that Foreman Oswald, who helped to quench the flames, was badly burned. The story does not record what befel Mr. Whittemore or the surroundings as a result of the explosion.

\$100 •••

RETAIL.

WAREROOMS:

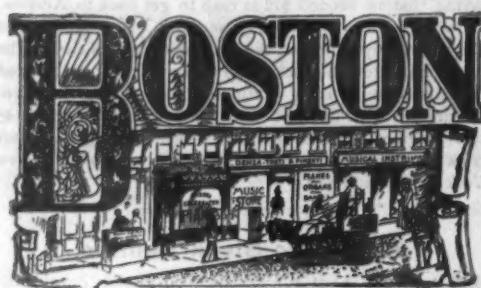
1199 Broadway, New York.

*Self-Playing Piano*  
ATTACHMENT

FITTED TO  
ANY PIANO.

AUTOMATON PIANO CO.,

Factory, 675 Hudson St., cor. 9th Ave. and 14th St.



BOSTON OFFICE OF THE MUSICAL COURIER,  
17 Beacon Street, September 28, 1895.

FINE weather and good business seem to be the two topics of conversation this week, some hot days during the early part making everyone particularly thankful for the cool, bracing weather of the past three days. While there is not a special boom in business, there is a steady flowing in of orders and a steady increase over the business of the past two years that is gratifying to all concerned.

\* \* \*

If it were worth while to repeat all the rumors that are afloat as to the future plans of the New England Piano Company whole pages of THE MUSICAL COURIER could be filled with the current gossip. But the fact remains that up to the present moment there has nothing been decided about what the company will or will not do. As soon as their plans have assumed a more definite shape and are in a form to be of interest to the trade they will be reported in this paper. In the meantime they are busy selling off their stock of pianos at 200 Tremont street.

\* \* \*

Mason & Hamlin are exhibiting this week in their warerooms some new styles of uprights which command the attention of connoisseurs.

\* \* \*

Mr. Edward P. Mason leaves town to-day on his semi-annual trip to the Chicago house. He will be away about three weeks and will visit the trade at all the principal cities on his route.

\* \* \*

Mr. Willard A. Vose received a telegram from his brother, Mr. Julian Vose, this morning saying that he, with his family, would arrive at Boston about 3 o'clock this afternoon, coming on the Fast Limited Express leaving New York at 10 A. M. The message did not state when the steamer arrived in New York, but probably late last night or early this morning.

\* \* \*

Mr. P. H. Powers, who has been in Canada for the past four weeks, is expected to arrive home some time next week. He has been away from letters and telegrams during that time, so it will be a pleasant surprise for him to take a look at the order book for September. A glance at it this morning showed that since the first day of September, or rather the third day, for the first and second were not working days, orders had been received for 238 pianos by actual count. As their business for August was also remarkably good, they have cause for congratulation at such a fine showing.

Mr. E. S. Payson, who is traveling in the West, and Mr. O. A. Kimball, who is also traveling, will be in Chicago on Tuesday next.

\* \* \*

The Chicago office of the Hallet & Davis Piano Company has sent on some of the little memorandum books the house gives away. They have celluloid leaves and are bound in colored leather, with "Just to Remind You" on the cover. An attractive little souvenir.

\* \* \*

The business of the Merrill Piano Company for September was larger than that of last December, which was their "star" month. The company has enlarged its factory and is running night and day to keep up with orders.

\* \* \*

The trade dinner is now an assured fact, as the following circular will show:

BOSTON, September 27, 1895.

The postponed dinner to be given by the Piano and Organ Manufacturers and Dealers of Boston will take place

at the Parker House on Saturday, November 3, at 6 o'clock. The price per plate is \$5.

Members of the Boston trade only are invited to this dinner. Representatives of the press are not invited.

Mr. George H. Chickering has kindly consented to preside.

Please notify Mr. John N. Merrill, No. 118 Boylston street, on or before Wednesday, October 30, as to the number of plates you desire reserved for your firm or company; and also give the full names of your representatives who will be present.

The intention is to come together in this way simply to promote acquaintance, good feeling and fellowship among the members of the Boston trade, and it is hoped there will be a full attendance.

For several reasons, the committee recommends that evening dress be dispensed with at this dinner.

Respectfully,

GEORGE H. CHICKERING,  
of Messrs. Chickering & Sons.

EDW. W. DAVIS,  
of Hallet & Davis Piano Company.

EDWARD P. MASON,  
of Mason & Hamlin Company.

JOHN N. MERRILL,  
of Merrill Piano Company.

HANDEL POND,  
of Ivers & Pond Piano Company.

WILLARD A. VOSE,  
of Vose & Sons Piano Company.

Committee.

#### Worcester.

Business in Worcester this week, as is usually the case during the week of the music festival, was not as good as the first part of the month. However, all the retail warerooms wear a look of pleasant prosperity and all the dealers are happy over the prospects for the coming fall and winter season. The piano warerooms in Worcester are among the handsomest in any part of the country. Many of the dealers carry a stock of sheet music and small musical instruments as well as pianos and organs, so there is a "well filled" look about the rooms very attractive to visitors. The trade is not quite so centralized as in Boston, although the majority are on Main street, C. F. Hanson & Sons and M. Steinert & Sons Company being almost opposite neighbors at one end of the street, while S. R. Leland & Co., C. L. Gorham & Co., M. B. Lamb and C. E. Steere are four or five blocks away, at the other end of the principal business portion of the city. Mr. Bates, agent for the Weber piano, is on a side street just off Main.

All the dealers made handsome window displays during the week.

#### About the Starrs.

A GOOD likeness of Mr. Benjamin Starr, the secretary and treasurer of the Starr Piano Company, of Richmond, Ind., was produced in the Cincinnati (Ohio) Commercial Gazette of September 22. In a story accompanying the picture the writer facetiously records that Mr. Starr is known from Maine to California as Ben Starr in connection with the piano trade. He weighs in the neighborhood of 250 pounds, and his heart is the biggest part of his anatomy. He is a member of the finance committee of the Commercial Club, and is treasurer of the board of education of Richmond.

After stating that the newspaper takes pleasure in reproducing Mr. Starr's picture, the story goes on:

"There never was a time when greater attention was given to all that pertains to art as represented by music than now, and as a consequence the demand for high grade and ornamental pianos is almost universal. In the West one of the leading concerns most effectively meeting this demand is the Starr Piano Company. The company's factories and lumber yards are located at Richmond, Ind., and cover 22 acres in a beauteous glade on the banks of the White Water River, from which the motive power is drawn.

"The business was established in 1873, and was incorporated under the laws of Indiana in 1893, and its executive is composed of the following: John Lumsden, president; Henry Gennett, vice-president; Benjamin Starr, secretary and treasurer, and under their able management a large and rapidly growing trade has been secured.

"The adaptability of the Starr piano to the most artistic

and the greatest possibilities in a piano has been amply proved in every instance, and the most unbounded satisfaction has been experienced as to their high quality and durability. All the officers and stockholders are honorable and enterprising business men, among the most successful in the music business in America. They command the entire confidence of their customers, and the basis upon which the Starr Piano Company is placed makes it a necessary adjunct to the development of the city of Richmond. The company is highly regarded in financial and business circles, and buyers of Starr pianos will find that each and every instrument is made on such lines that it is backed both by the reputation and responsibility of the company."

"Mr. Benjamin Starr is a practical mechanic, and can personally make not only scale drawings of elaborate design, but can execute them at the bench with as much exactitude and skill as any of the many excellent workmen whom the company employ."

#### Norris' Bear Story.

NEARLY everyone in the music trade knows N. L. A. Holtzman, of the firm of Henry Holtzman & Sons. He is one of those genial men who make friends at every turn. Aside from this he is known as a man of courage and no one ever accused him of being a coward.

But there comes a time when man is liable to misjudge his own powers, and it is feared that an incident that occurred in Salt Lake City the other day may have a tendency to disarrange Mr. Holtzman's laurels. As he and Mr. J. A. Norris, of the Mason & Hamlin Company, arrived at the station preparatory to taking a train for Portland, Ore., their attention was called to a large cinnamon bear, which was attached to a chain of sufficient length to give him an opportunity to partake of daily exercise.

Holtzman became interested, and though Norris cautioned him against getting on too familiar terms with his highness, he heeded him not. Some one remarked that bears were very fond of sweets, whereupon Holtzman consulted his order book and concluded his expense account would stand 10 cents' worth of candy, which he at once purchased and commenced feeding Mr. Bear.

"Look at that," he said, holding the candy in one hand and stroking the bear's head with the other. "Why, he's like a kitten! You can do anything with him. I'll get him some more, and —" This was as far as he got, when the bear, who was evidently in doubt as to the truth of this remark, proceeded to embrace Holtzman, and then the excitement commenced.

First, the bear got on top, then Holtzman, and so on, until everybody stood aghast. There were men standing near —men who had returned from their club at 4 o'clock in the morning and met a dozen wives—even those who had dared to question the truth of the reports that the Tabernacle organ is the largest in the world—but no one cared to question the rights of that bear—they knew him; he was a bad bear, and doubtless a direct descendant from the biblical old time bear who ate up the children that in an unguarded moment informed the country preacher that he possessed qualities which would entitle him to a front seat in one of Sam Jack's burlesque shows, or something to that effect.

In the meantime Norris was doing his best to attract the attention of the beast, but to no avail. Finally a wise thought struck him; he would read him an essay on the Mason & Hamlin screw stringer, which he proceeded to do. This had the desired effect, as the bear relinquished his hold at once and retired, though not without taking with him one of the extremities of Holtzman's pantaloons.

Fortunately at this point the train pulled in, and Holtzman made a "home run" for the baggage car that would have done credit to Denny's best play, where he consulted his wardrobe, to make good the needfuls, appearing later on not much worse for wear, though he now declares if in future any of those fellows call on him for goods the question of price will cut no figure; and as for terms—well, they can make their own terms.

A PIANO TUNER of the first class wants a situation to do ware-room work and outside orders. Can revoice, repair, &c.; is also accustomed to tuning organs; understands polishing. Has had some experience in canvassing and would assist in sales if required. Salary moderate. Address R. W. Welles, 22 Pleasant street, Salem, Mass.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

# Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.



CHICAGO OFFICE THE MUSICAL COURIER,  
225 Dearborn Street, September 28, 1893.

If the truth must be told, and perhaps it is always best, the trade is so far disappointed in the amount of business which has developed this fall in the retail department, and in every department there is a general complaint of the slowness of collections. In the wholesale way there seems to be no difficulty in the disposal of goods, but the money does not come. No doubt this condition is temporary. The banks are full of money, with no demand. Fall stories come to us about the immense crops which have been produced, from Iowa, Kansas, Nebraska and other Western States, and also from some of the Southern States; the Southern States particularly are said to be in better condition to hold on to their large cotton crop than ever before, which they purpose doing, with the hopes of obtaining for it a higher price.

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The C. P. S. A. will have its second meeting, as has already been reported, October 2, but the place of meeting has been changed from Kimball Hall to the small recital hall in Steinway Hall. The boys seem to be in earnest about the matter, which argues well for the success of the new organization.

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Mr. Theo. G. Fischel, general manager of the Conover Music Company, of St. Paul, came in town on Wednesday of this week. He reports having had excellent success even during the summer months, and is so confident of the future that he is already enlarging the Minneapolis store, and is putting the St. Paul store, including the music hall, in fine condition preparatory to the coming season. Mr. Fischel is an indefatigable worker and is able to imbue his men with the same ambition characteristic of himself. These qualities are sufficient explanation of the fact that he took hold of the Ford Music Company when in a precarious condition and made a success of the business. It was only natural that the name of Nathan Ford should be dropped and that it should be called the Conover Music Company, as the Conover is the leading piano and the concern a Chicago Cottage Organ Company project. The change was virtually decided upon early in the summer. Mr. Fischel only remained here two days, leaving for St. Paul Thursday evening.

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The Hallet & Davis Piano Company is making a very telling exhibit at the Illinois State Fair, now being held at Springfield. Through seeing an attractive little card printed in colors, which is being distributed at the fair as an illustration of the printer's art, we also learn that the Hallet &

Davis piano has been adopted and will be used at the Broad Street Conservatory of Music in Philadelphia.

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The Piano and Organ Supply Company, which concern succeeded to the business of Augustus Newell & Co., is getting back to its old-time prosperity, and is doing now the largest business since the change of ownership.

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The Story & Clark Organ Company is busy and the Story & Clark Piano Company is still busier; in short the piano company is hustling to keep up with the demand for its new piano, which seems to have caught on quickly with the trade. There is not much secret about the success of the new instrument; primarily the organ company has such a fine reputation for good goods and so many agents, and the pianos are so attractive that they can scarcely fail of being easy sellers. A dealer who orders one of these pianos naturally expects to get a good instrument, in which he is not disappointed. The next thing to attract his and his customers' attention is the uniqueness of the case, which oftentimes sells it when even its artistic qualities are overlooked. The new catalogue, which has been mentioned before in these columns, has gone through its final criticism previous to being published, and will soon be out. This catalogue, by the way, is an unique and original as the instrument itself, and will be a most potent aid to the agent.

Mr. H. L. Story is still here and is highly gratified with the expedition and success of the new company.

Mr. Melville Clark is expected to return from Europe by October 1.

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One of our largest houses reports collections as exceedingly slow, only about one-half what they should be. In the South this may be accounted for by the holding back cotton in order to obtain for it a higher price; in the West the prices are very low and the crops have not begun to move freely.

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One could scratch the whole town over with a horse rake and not find an item of news worth publishing, particularly for those who have kept themselves informed of passing events. The season is just between grass and hay.

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State fairs are now being generally held throughout the West, and dealers in the localities where the fairs are in operation are too busy to do more than attend to their exhibits and gather in the prospects.

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One of the best pianists of this city is young, obliging and kind hearted. He was met recently by an attaché of one of our local trade papers and invited to examine and play a small grand in one of our warerooms; naturally under the circumstances he expressed only favorable comments. The next issue of the sheet in question appeared with a glowing account of the esteem in which the instrument was held by the pianist, much to his surprise and disgust. One can readily imagine that such an unwarranted liberty could only result in other musicians steering clear of examining the new candidate for popular favor. It would not be doing justice to the gentleman in charge of the establishment if credit were not given him by saying that he was probably quite unaware that such use was to be made of a quite innocent and unimportant event.

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#### Personals.

Mr. H. B. Fischer, of J. & C. Fischer, of New York, and Mr. R. S. Howard, representing the same house, were in Chicago this week. Mr. Fischer returns direct to New

York, and Mr. Howard also is on his way there, but will stop off at various points en route.

Mr. R. C. Reed, with Reed & Sons, has just returned from an Eastern pleasure trip, and will probably soon take the road again on behalf of the Reed piano.

Mr. F. B. T. Hollenberg, of the Hollenberg Music Company, of Little Rock, Ark., says that the cotton crop of their State is worth in round figures \$25,000,000. When disposed of there should be plenty of money to buy pianos, and other commodities as well. Mr. Hollenberg is feeling good over the prospects and says business is even fair now.

Mr. A. T. Wittich, representing the A. B. Chase Company, of Norwalk, Ohio, has been in the city. He reports good success with the instrument, which he is specially exhibiting at different points throughout the country, more particularly in its artistic qualities.

Mr. Geo. B. Armstrong, the able editor of the *Indicator*, left last evening for a tour of the East. He goes first to Boston and will be in New York some time during the first week in October.

Mr. Herman Leonard, representing Alfred Dolge & Son, has about finished his business in this neighborhood and leaves immediately for Canada.

Mr. E. W. Furbush, of the Briggs Piano Company, of Boston, is expected to arrive in Chicago to-morrow.

Mr. Geo. P. Bent on his return from the East immediately started out on a fishing excursion, from which he has returned, having had good success. Mr. Bent is an excellent fisherman in more ways than one, and is now endeavoring to catch more customers by the production of some new and attractive styles of cases.

Mr. Charles C. Curtiss is back from his Eastern trip, which was made not for business but for reasons purely personal.

Also recently in town were:

Mr. Geo. C. Adams, of Oneonta, N. Y.

Mr. A. J. Brooks, of the Huntington Piano Company.

Mr. C. H. O. Houghton, of New York.

Mr. Samuel Winslow, of New York.

Mr. Albert T. Strauch, of New York.

Mr. Wm. Knabe, of Baltimore.

Mr. Wm. Ebeling, of Baltimore.

Mr. Chas. Becht, of Dolgeville.

—Mr. S. L. Barrowclough has retired from the management of the Winnipeg Music Company's business in Winnipeg, and is now in Toronto purchasing stock for a music store which he will open shortly in Winnipeg.

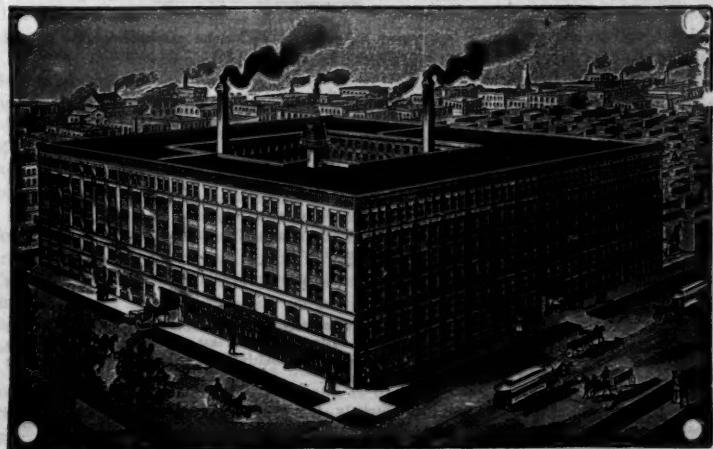
—The firm of M. P. Jones & Sons, music dealers, will soon form part of the business element in Spokane, Wash. Mr. Mark F. Jones, the head of the concern, intends establishing branch houses in all the towns of Eastern Washington and Northern Idaho.

**FOR SALE**—Pipe organ, three manuals, 2,000 pipes, all improvements, 26 feet high, 28 feet wide, 16½ feet deep, including keyboard boards. Never used. Printed description and full information on application to A. V. Smith, 325 Broadway, New York city.

**WANTED**—A first-class traveling salesman to visit the piano trade. A position is now open for a man acquainted with the piano trade in the States of Pennsylvania, New York, New Jersey and the South. No application will be considered unless party can give best references in regard to character, ability and experience. The position, if the right party is obtained, will be permanent.

The house offering this position is a large and well-known Eastern manufacturer, whose pianos have an established reputation and who has dealers located throughout this portion of the United States. For various reasons they do not care to advertise under their own name. Applications will be treated strictly confidential. Arrangements may be made at once. Address "Piano Manufacturer," care of THE MUSICAL COURIER.

# CROWN PIANOS AND ORGANS



The Orchestral Attachment and Practice Clavier are found only in the "CROWN" Pianos.

The most beautiful and wonderful effects can be produced with this attachment.

It is most highly indorsed by the best musicians who have heard and tried it.

CALL FOR CATALOGUE. AGENTS WANTED IN ALL UNOCCUPIED TERRITORY.

MADE AND SOLD TO THE TRADE ONLY BY

**GEO. P. BENT,**  
**CHICAGO.**

COR. WASHINGTON BOULEVARD  
AND SANQUAM STREET.

## OBITUARY.

Samuel Pierce.

**M**R. SAMUEL PIERCE, the pipe organ manufacturer, died at his home in Reading, Mass., on Saturday last week.

Mr. Pierce was born in Hebron, N. H., June 12, 1819. After working a few years at cabinet making he went to the factory of E. & G. G. Hook, church organ-builders, then on Leverett street, Boston, to learn the trade of metal organ pipe making, and was with them several years.

In 1847 he determined to start in business for himself, and fitted up a shop in the L of his house. From that small beginning he established a large manufactory, and his name and goods are well known wherever church organs were built.

He represented the town of Reading both as selectman and representative, and for many years was an active member and officer of the Old South Congregational Society.

E. D. Tuttle.

Mr. E. D. Tuttle, of the Chicago Brass Works at Kenosha, Wis., well known in the Western organ trade, died in that city last week of appendicitis. He was 61 years old.

## The Pittsburg Exposition.

THE Pittsburg Exposition opened September 4, and has been a success, both from the show of exhibits and in attendance. Victor Herbert's (Gilmore's) Band furnished the music for the first two weeks, and was followed by Conterno's Ninth Regiment Band the second two weeks, both offering excellent programs.

The best and most elaborate display in the exhibit of Messrs. Crawford & Cox; it is centrally located and artistically arranged. A beautiful Steinway grand, the case of which is all hand painted, and a magnificent Gildemeester & Kroeger mahogany grand attract special attention from the visitors.

To Mr. George C. Cox credit is due for the good taste displayed in the arranging and selecting of the exhibit.

## The E. P. Carpenter Company.

WHEN the outside world talks of or refers to Brattleboro the subject generally becomes associated with organs. And when the organ industry of this section is discussed the E. P. Carpenter Company, of Brattleboro, comes in for a goodly share of attention. Carpenter organs are known all over the civilized world, and it is doubtful if the product of this institution is excelled anywhere.

Our foreign neighbors "across the pond" do not want American products only where they can neither imitate them nor get along without them. The Carpenter organ is one of the American products that they cannot get along without, and in consequence it is to-day a significant fact that half of the Carpenter organs manufactured are exported to foreign countries.

The E. P. Carpenter Company was originally founded in 1850 by E. P. Carpenter and in 1884 it was incorporated under its present title. George E. Crowell is president, C. H. Davenport is treasurer, Martin Austin, Jr., is secretary, and W. C. Carpenter is general manager; the latter is a native of Waterville, Me., and is a nephew of E. P. Carpenter. The secretary is a native of Brattleboro and a member of the Vermont Wheel Club. C. H. Davenport, the treasurer, is also a native of Brattleboro.

At the first outset this establishment adopted as a cardinal principle that they would employ none but the best—whether of raw material or skill—to mold it in its complex forms to form a handsome whole. To secure the best product an experience of over 45 years on the part of the management demonstrated that thorough system in the process of manufacture could alone accomplish the desired result; consequently we see this company provided with a factory containing all the modern facilities for organ making. The present manufacturing plant comprises a large six story building, replete with the very best and latest machinery and appliances.

Every organ undergoes thorough inspection by experts, who are under the immediate supervision of the superintendent. In selecting workmen those of the ripest experience alone are employed, and among their number are many who have followed their particular occupation for from 25 to 40 years.

The company manufacture chancel, parlor, chapel, orchestral, professors', schoolroom and other reed organs, and they embrace all the latest improvements of any merit, as well as many special features. All the patented improvements owned by the Carpenter Company are exclusively their property, and no other organ makers can use them.

Thousands of testimonials have been received by the company from all parts, forcibly pronouncing the excel-

lence and high quality of these instruments. Every part of the delicate details of these instruments receives equal care, one with another, and all embody the highest results of skill, experience and dexterity. By sending direct for one of the company's illustrated catalogues or obtaining it of their local agent, our readers will confer benefit upon themselves and avoid the risk of wasting their money in the purchase of inferior goods.

The company employ from 45 to 80 hands, and they manufacture from 185 to 200 organs a month during the busy season. They have a branch house at 307 and 309 Wabash avenue, Chicago. Their exports are also extensive, Messrs. John G. Murdoch & Co. (Limited) being their sole English agents, with five branch houses in England and two in Scotland.

The capacity of the institution is about 3,000 organs per annum. The E. P. Carpenter Company came from Worcester to Brattleboro in 1884, where it could have the benefit of skilled workmen, Brattleboro being the centre of the organ business of this country. Here is the birthplace of the founder of this company, and the removal from Worcester enabled the company to have the latest and best machinery, and the labor of the most skilled artisans.

In fact, nothing but the highest priced work is turned out, and this is giving the company an excellent reputation abroad as well as at home. The foreign demand is large, and is steadily increasing. The instruments of this factory are found in cot and palace, in the largest as well as the smallest cities of the civilized world. These instruments range in price from \$30 to \$250 each.

The company also make single bank, church, parlor, school and chapel organs and have had special orders for large, double bank church organs, being fully equipped to make large church organs alone. The E. P. Carpenter Company are in a very prosperous condition and their works have been run without cessation during the hard times.—*Brattleboro, Vt., Reformer.*

## Proposed Reform in Pianos.

THEY MIGHT BE MADE MORE ATTRACTIVE LOOKING PIECES OF FURNITURE.

THE piano has always been a most obtrusively arrogant and hideous piece of furniture. It has spoiled many an otherwise pretty room, and worried many inventive brains in vain attempts to get it into an inconspicuous corner, or to cover up its shining, ponderous, black legs and case. Much can be gained by wheeling an upright piano end out into the room, with the back turned toward the light, banked with palms, or with the pillows of a cosey couch. But even that much comfort cannot be got out of the great, oblong case of the grand.

Why piano makers continue to use the same old and ugly models, with great knobs and senseless twistings, and horrid posts for legs, is a mystery, when a graceful case of polished light wood, with slender legs arranged in clusters, and plain panels, would find eager buyers. Such a piano in wood to match the finishings of the room, oak, maple, cherry, would be harmonious and inconspicuous. It could be treated more elaborately with really graceful carvings or inlays of other woods, and if an upright the back could be made beautiful by a carved wood lattice work.

Architects are doing more than the piano makers themselves to solve this question. They design the piano case and build the music room to suit its size, shape and design.

A Japanese room has an ebony grand, solidly carved with ugly gargoyle, and grinning masks. There are heavy bronze candelabra, and panels of that beautiful cloisonné enamel set in frames of inlaid ivory. A Colonial room has a piano with the spider legs and straight lines of a Sheraton spinet.

For a Turkish room the piano is built of satinwood, with elaborate inlays of tortoise shell and pearl and ivory, after the Turkish ideals.

And for a boudoir lined with Dresden satin, the piano is enameled to a creamy ivory, and inlaid with fine scrolls of gold leaf and pearl.

Cases veneered with warmly tinted tropical woods are exquisite, and make perfect backgrounds for painted decorations. Camino wood is one—a diseased growth of some kind from South America. It has a richer, deeper tone than satinwood. Burl is as tawny as a tiger's back, and has a fine polish. It is supposed to be the diseased French walnut, and is found in the Caucasus.

These works of art are, of course, accessible only to the few, but if a demand ever creates a supply, surely it cannot be long before cases of beautiful woods built on pure, artistic lines are within the reach of that great number whose good taste exceeds its purse.—*Boston Herald.*

Charles Van Nice has been engaged as salesman by Hardman, Peck & Co.

Mr. T. Mauch and Mr. C. Austin Whitcomb will open a music store in Pittsburgh, Mass., this week.

The Dubuque, Ia., *Times* says that one of the best appointed and most modern music houses in the West is that of Barnard, Walker & Clewells, of that place.

## Geo. A. Steinway Divorced.

DISPATCHES to the New York dailies, dated Fargo, N. Dak., September 28, announced that Mrs. Geo. A. Steinway had secured a divorce from her husband, she having gone West to establish a residence there for that specific purpose. Mr. William Steinway, when asked for particulars, referred THE MUSICAL COURIER's representative to an interview which appeared in *The Morning Journal* of September 30, which, he says, covers the entire story, and is given herewith:

It was years ago that young Steinway met Ottillie Roessler, and both fell desperately in love. The parents of both opposed the match on account of their youth, Steinway being nineteen years old and his intended but sixteen. They were married, however, and three children were born to them.

The young couple soon found that they were unsuited to each other, though there never was an open rupture between them. Mrs. Steinway proposed going to Dakota and securing a divorce. The parents of both were called in consultation, and they agreed that it would not be wise to spoil the lives of two young people who were evidently so incompatible, and arranged for a separation.

The peculiar feature of the situation is that the former husband and wife are still the best of friends. Young Steinway is in Japan, making a tour of the world with a friend, and interesting letters, descriptive of his travels, are sent occasionally to his former wife. When he returns to New York one of the first calls he will make will be upon Mrs. Ottillie Steinway and the children, of whom she retains possession.

The Steinway and Roessler families are also on most friendly terms, and visit back and forth, and while arrangements for the separation were being made the young wife was a frequent visitor at the home of William Steinway.

The latter was seen at his summer home in Astoria by a *Journal* reporter last night. "This matter is entirely free from sensation," said Mr. Steinway. "I gladly give all the facts in the case, as there is nothing that will disonor anyone, and it will be sooner forgotten than if I refused to talk."

"The sole reason for the separation is incompatibility. There is no unfaithfulness on either side. Mrs. Steinway is a charming and accomplished young woman, and will always be welcome to my home. She probably alleged a little cruelty in her application for divorce, and a little inebriety, but that was only a matter of form."

"Was there any money consideration in the separation?" was asked.

"Not a dollar," replied Mr. Steinway. "My son maintains the children, but his former wife is wealthy, and did not ask him to contribute a cent toward her support. My son is wealthy in his own right, is highly educated and a young man of principle. His life ambition has been to take a trip around the world, which he is doing now. The separation was proposed by the wife, and the couple parted the best of friends."

"Does your son contemplate another marriage?"

"Of course; both are young, and will probably eventually wed again, but there's nothing of the sort in view now. She has corresponded with me regularly since being in Dakota, and we shall be glad to see her on her return."

"Is it true that your ex-daughter-in-law will bring suit for a portion of your husband's property?" Mr. Steinway was asked.

"It is not," he replied emphatically; "not the slightest foundation for it."

Mrs. Steinway's father is August Roessler, a wealthy manufacturer of showcases, who lives at No. 1088 Fifth avenue in the winter, but has a handsome summer home at Great Neck, L. I., where he now is. Young Steinway and his wife also lived in the Fifth avenue house, where they had handsome apartments.

## Salina Music Company.

THE Salina Music Company has just been organized to open a music business in Salina, Kan., within the next two weeks. The officers are W. H. Irion, president; A. V. Nute, vice-president; H. E. Ellison, secretary and treasurer. W. H. Broughton will be the manager. The capital stock of the company is \$10,000. A first-class stock will be kept.

## Chicago Cottage Organ Factory Fire.

A FIRE in the factory of the Chicago Cottage Organ Company on Twenty-second street, that city, last week, was extinguished after \$500 damage had been done.

The fireman at the factory discovered the fire in the boiler room and turned in a still alarm. At the same time he started the system of pumps in the factory. In his efforts to subdue the flames he was badly burned and scalded.

L. A. Crim & Co. opened a handsome music store in the Bishop Block at Vincennes, Ind., last Thursday. The company is carrying a first-class stock.

Mr. H. E. Pearson has bought the entire music stock of Mr. O. J. Brooks at Appleton, Wis., and added it to his own stock, which is now as complete as it can be. Mr. Pearson is the agent for the Estey pianos in that town.

Mr. F. W. Conkling, the Newburgh, N. Y., music dealer, had a fine exhibit at the County Fair held there recently, and sold three fine instruments while it was in progress. The exhibit included Sohmer grand and upright pianos. The Sohmer grand took first prize and the upright a special prize.

Goodall & Zahrt will shortly open in the music business in La Porte, Ind.

The O. J. Faxon Company's piano hardware factory at Everett, Mass., was partially destroyed by fire last week, and \$14,000 damage was done. The furnace for melting iron started the flames. The place was partly insured.

WANTED—Strictly first-class man, to retail pianos on road. Good salary to right man. Address Salary, care THE MUSICAL COURIER, New York.

### The Story of the Banjo.

ITS ORIGIN, HISTORY, MAKERS, MUSIC AND EXPONENTS, PAST AND PRESENT—OLD BAND "JOE" SWEENEY, WHO ADDED THE FIFTH STRING—THE FIRST NEGRO MINSTRELS—THE BANJO ON THE MISSISSIPPI—INFLUENCE OF FRANK E. CONVERSE AND RUBY BROOKS—NEGRO PLAYERS—HORACE WESTON'S STROKE PLAYING.—TOURNAMENTS IN NEW YORK—A MODERN UP-TO-DATE PROGRAM.

**H**E was indeed a cynic, with no poetry in his nature, no gladness in his heart, no music in his soul, no jigs in his heels and toes, who said that the banjo, like religion and cholera, came from Asia.

Paleontologists differ as to its origin and nationality; its evolution has of course been gradual, while the lapse of centuries, and American genius finally, have ministered to its present advancement and popularity.

The voice is generally conceded to have been the first appreciated agent of musical sounds, and the noise of falling footsteps to have primarily suggested the idea of an accompaniment thereto: this was succeeded by the stamping of feet and the clapping of hands in rhythm; then, as the notion gained strength, there followed the beating together of sonorous substances, such as wood, stone or metal.

The germ of stringed instruments, as the form of the earliest known ones attests, undoubtedly lay in the twanging of the hunting bow string and in the vibrations of the runners of creeping plants, and those of strings made of the fibrous roots of plants and certain trees, and of the twisted hair and sinews of animals.

The most primitive stringed instrument was the musical bow, a mere piece of resonant wood, from the ends of which was strained a string made as aforesaid. Later on, a gourd was affixed to this bow, as a sounding board. By degrees the idea of stretching these strings over the sounding board obtained, and calabashes or hollow wood were used for the purpose. The next step was to attach the sounding board to the musical bow. The covering of the sounding boards with the skins of animals, and even of snakes, the addition of a finger board and bridge, the use of pegs for regulating the tension of the strings, and the striking of them with a plectrum of bone, wood, shell, quill or metal, or, as in some instances, with a stem of wood or bamboo, were but matters of time, ingenuity and proficiency.

At first stringed instruments seem to have been used for accompaniment only, but by degrees came to be played for the music itself that could be produced from them.

The parent ideas involved in all the varieties of musical instruments appear to have been nearly identical among all nations, the different modifications and transitions being the result of special national requirement and habit, and varying in improvement with the respective advances made in civilization and intercourse with other nations.

The negroes undoubtedly brought the banjo in some of its primitive forms to America, its early and varied shapes with them, in this country particularly, being an admixture of ideas original and derivative.

In mentioning its Asiatic parentage, our cynic, who spoke so derogatively of what has now become the national instrument of the United States, unquestionably had in mind the *tamboura*, which was in general use from the earliest days among the Assyrians, Persians, Arabians and Egyptians. The *tamboura*, by conquest and by trade, was transmitted to other nations and appeared in Turkey as the *tambour*, in Italy as the *bandora*, in Spain and Portugal as the *bandolon*, while among the English it was called the *pandore*; to such of the negroes as were brought in contact with these people it is said to have been known as the *banjon*; hence, possibly, the word banjo. The appearance of rough imitations thereof on American soil, and among the slaves, must have been due, to some extent, to association with these latter mentioned nations through commerce and the slave trade. The syncope so noticeable in Italian, Spanish and Mexican music has its marked peculiarities in negro songs and banjo music, and may be further evidence that musical influences were brought to bear upon the slaves through these people.

The ideas involved in a certain stringed instrument from Senegambia, called the *banja*, are supposed to have been furnished by the Arabs to the western coast of Africa, and perhaps this instrument may be the parent of the banjo and of its name. It is worthy of note that Arabian influences were likewise brought to bear in early days upon the music and musical instruments of Spain.

The Egyptians, in trafficking with the savage tribes of Africa, supplied suggestions that appeared in many of the crude stringed instruments found among the negroes. Certain it is that almost all these tribes possess some form thereof, and in the history of all people the presence of stringed instruments denotes a relatively high stage of musical advancement.

The musical bow is spoken of as being the instrument in commonest use among the Africans, and is described by Chapman as of bamboo, having one string tightly strained across it, which is struck, in playing, with a slender tip of bamboo.

Brown says it is popular among the Bongo of the Soudan, and among the Zulus, who call it the *gubo*, the bow being less than 2 feet long. The Kaffirs, who use a 5 foot bow, attach thereto a resonant gourd. The Bechuanas have a hollow calabash fitted to one end of the bow, and the string is made of twisted sinew, which they strike with a thin stick, modifying the tones by running the fingers along the string. Like the Bongo, they hold one end of the bow in the teeth while playing upon it, the other end resting upon the ground.

The *nanga* of the Niam-Niams has a sounding board, a neck, and screws for tightening the strings. The Karague of Central Africa have a species of guitar with seven strings. The *lakanga* of Madagascar has four strings and a wooden body grotesquely carved, painted and decorated with feathers. Bowditch found among the Ashantees an instrument called the *sanko*, constructed of a narrow box, open at the top and covered with alligator or antelope skin, with a bridge over which pass eight vegetable fibre strings conducted to the end of a long handle, which is fastened to the fore part of the box and thickly notched; the strings are raised or depressed into these notches, as occasion requires, and are tuned at random.

The *sese*, from Mambasa, East Africa, has a wooden handle a little over 2 feet long, to which a gourd 8 inches in diameter is attached; it is furnished with a single string of vegetable fibre.

*Zene* No. 2 has two strings, one in front and one on the side of the instrument that runs over a bridge of hard quill. It is certainly an incipient banjo. An Algerian instrument known as the *kuniberi* has its head of the shell of a tortoise, covered with skin and ornamented with dependant, narrow strips of leather, to the ends of which are attached small shells; the handle is round and of wood painted in many bright colors. It is one of the hosts of instruments bearing resemblance to the banjo.

A visit to the musical instrument department of the Metropolitan Museum of Art in Central Park will amply repay one and furnish wide scope for investigation and deduction. It is recorded in song, mayhap it was inspired, that the banjo is as old as the Ark. One verse runs somewhat after this fashion:

Nonk he sent out a dove to look for dry land,  
An' de dove he come back wid a banjo in his hand;  
He picked up de banjo an' played dis yer tune,  
An' all of de animiles dey fell down in a swoon.

Be it antiquity and parentage what they may, the banjo appeared among the negroes in the United States with a neck, handle or finger board affixed to a gourd, and it is said to have originally had but three strings; a fourth one subsequently appeared. The head was made of the skin of animals or snakes, and was tacked to or stuck on the gourd.

It remained for "Joe" Sweeney to add a fifth string to the banjo, and though any number of strings have since been at times essayed the orthodox instrument of to-day still holds to Sweeney's arithmetic. There is some doubt as to whether it was the fifth string (known as the "melody" or "chanterelle") or the fourth (known as the "bass") that was adopted by "Joe," but more probably the bass, because the other strings, as tuned, give the intervals do, mi, sol, do of the octave, and the need of the addition of a lower or bass sound would naturally have occurred to one musically inclined and seeking to improve the instrument.

It is generally current in banjo lore that "Joe" Sweeney, or "Old Band Joe," as he was called among the negroes (some say the name banjo came from a corruption of this title), was born near Appomattox Court House, in Virginia, and that his cognomen was acquired by his forming a sort of musical band among the slaves, and from whom he derived many quaint and characteristic ideas, which he applied to his songs and music on the banjo. He made the first departure from the old gourd instrument by using a section of cheese box for a rim, covering this with a head of skin. The innovation was regarded as one of the marked curiosities of the times.

Negro minstrelsy was of gradual growth, and, though the banjo has always been closely associated therewith, there seems to be no evidence that either Thomas D. Rice (the original *Jim Crow*) or such pioneers as Edwin Forrest, Edwin Booth, Barney Williams, George Holland or Joseph Jefferson—though in the earliest histrionic days they appeared in burnt cork—ever invoked the tuneful and enlivening aid of the banjo in their delineation of negro character, or were players of the instrument.

The first regularly organized band of minstrels in the world was styled "The Virginia Minstrels," and contained four members—quite a contrast to the many now incorporated in Primrose & West's company! "Dan" Emmett, Frank Brower, "Dick" Pelham, and "Billy" Whitlock were its component parts; the latter being a banjo player of no special proficiency. "Dan" Emmett was quite a performer on both the violin and banjo, his early training having been in dance music of the reel, jig and hornpipe order. Among the best known of his many popular songs are Old Dan Tucker, Jordan Am a Hard Road to Trabble, Whose Foot Am Dat a-Burnin'? and Dixie, which was written for Bryant's Minstrels when they were at Mechanics' Hall, 473 Broadway, and of which company "Dan" Emmett was a member, and one of the public's most deserv-

ing favorites. It is pleasant to record that he is peacefully enjoying his declining years in a pretty Ohio village. In old times there came upon the scene one "Phil" J. Rice, who made himself notable by sawing in two a bushel measure, of which he constructed himself a banjo, to whose accompaniment he sang about the same songs as did "Dan" Emmett. At this time, too, was "Charley" Jenkins, of Philadelphia, of whom "Billy" Birch speaks as "a great song singer," and who "did The Merry Month of May in great shape," with the banjo for his orchestra, and immortalized himself by his superior rendering of Old Jesse, the Fine Old Colored Gentleman.

A bit later on "Dad" Lull appeared as a banjo player; he hailed from Rochester, N. Y., and was well known to the public and the profession, both from his comicalities and his hunched back. His most notable songs were Rise, Old Napper, and Ketch Him by the Wool and My Old Dad, the latter being a banjo song of great celebrity in its time, and which has endured to the present day. The air of this is incorporated in the ever popular Patrol Comique, so familiar to singing and whistling small boys, and done every hour in the day by the organ in our streets.

At this point the banjo makes great strides into public notice and favor through the proficiency of "Tom" Briggs and those of his class. He was the first to play the Bell Chimes, swinging his banjo from side to side in front of him, while holding the instrument between his thumb and forefinger by the neck, near the nut. His rendition of Home, Sweet Home was considered marvelous in his time, and in his repertory was the imitation of a horse race, a runaway and smash up on Broadway, that highway being then a favorite place for speeding horses. Briggs was a big, fine looking fellow, and always stood up when playing the banjo on the stage. He was the first to use the "thimble," or plectrum upon his forefinger when performing certain pieces. He was closely followed in his lines by "Hi" ("Hipe") Rumsey, who, besides being a large man like Briggs, also stood when playing. One of Rumsey's specialties was an elaborate rendering of the Arkansas Traveler. He was likewise a wonderful drummer.

Among the contestants for musical honors in those days was "Pic" Butler, made famous by his banjo song, Picayune Butler's Coming to Town, and by his skill as a "stroke" player.

Nearly everyone familiar with the banjo has heard the Spanish Fandango. This air was brought into public notice by "Popsey" Keenan, who had been South either for pleasure or professionally, and returned with this tune, which he played fairly well to an audience of admiring professionals one evening in the greenroom of Novelty Hall, on the corner of Pearl and Centre streets, afterward at the Olympic Theatre and about town generally.

The popularity of the instrument was greatly enhanced by the clever efforts of traveling showmen and by the sporting men of the Mississippi River. They journeyed through the West and among the bayous of the river, and entertained the public for profit and for opportunity to ply their trade by banjo songs and instrumental pieces. A boat called The Banjo was fitted up as a theatre, with a seating capacity of 750 persons, by Spalding & Rogers, the circus men, and ran into the bayous, giving performances wherever a good audience could be relied upon. She was necessarily of very light draught; in fact, drew so little water that it was said of her that she could run upon the morning dew.

Among those identified with the banjo and the Mississippi steamboats was "Antwine" Beckwith, a sporting man; "Jim" Johnson (Gallagher), who was also a performer upon the banjo, and whose brother Frank was celebrated as a violinist; "Billy" Lehr, who was one of the banjo's greatest proficients, and "Joe" Kelly, who affected the river boats and afterward played a banjo match with "Frank" Converse, at Wyman's Hall, in St. Louis. The result was determined in Converse's favor, according to agreement, through the audience's acclamation.

In '43 or '44 "Earl" Pierce opened with E. P. Christy at 473 Broadway. His skill with the tambourine was so marvelous that he was the talk of the whole town. He was the first to spin the tambourine on his finger, a trick that became an established necessity in all minstrel troupes forever afterward. Pierce made a most excellent darky, and rejoiced in a peculiar lisp that rendered him still more comical. He went to Europe with Wambold, Raynor and others. Though Christy did not go with them, his name did, and is still in England a synonym for negro minstrel. "Earl" sang his famous Hoop-de-dooden-do in London as well as here, and made it a byword in both countries.

One of the oldest banjoists associated with Christy's minstrels was "Tom" Vaughn. There were others identified with the different troupes who attained great celebrity; among these was George Swayne Buckley, a member of Buckley's Serenaders, whose playhouse was on Broadway, near Walker street. They were originally known as the "Congo Minstrels," and commenced their career by exhibiting about the country under a tent. Buckley played upon a six and nine string banjo and popularized the song, Somebody's in the House with Dinah.

"Matt" Peel (Plannery) made his début at Novelty Hall,

at a benefit given to "Dave" Reed, upon which occasion he danced a jig with marked success. He afterward joined Campbell's Minstrels, which in due time became Murphy, West & Peel's Minstrels, and finally Matt Peel's-Campbell's Minstrels. Peel was Bones in the company and distinguished himself as a good all around man in the "business"; he was an excellent old nigger, and as a comic banjo soloist acquired an enviable reputation. Hard Times and Rock Susy Anna were two of his many well-known selections. He and "Frank" Converse played the Siamese Twins, in which act they were tied together and each played simultaneously upon the other's banjo, half and half.

Luke West was also identified with the banjo professionally, and whistled most cleverly and peculiarly.

In 1855 Frank B. Converse came before the public in Detroit as a young aspirant to honors in the banjo world. In early years he had received a thorough musical as well as general education, which ministered materially to his

acquisition to the position he still maintains, as being the best professor of the banjo and its music in the world. In the march of progress there are those to-day who excel him in technic, but he is the peer of all in his thorough knowledge of the banjo, its capabilities and its music. His works and instruction books are the standard ones, and contain a clear and exhaustive treatise on the banjo, his latest efforts being, of course, an improvement upon those of his earliest association with the instrument, his first work having been published in 1856.

His first introduction to the banjo was in the court house of the village of Elmira at the hands of "Pic" Butler, who cuffed the lad over the ears for peeking around the corner of the curtain hung alongside the stage to improvise a dressing room. He had heard Butler running over the strings preparatory to making his entrance, and curiosity and an innate affinity prompted "Frank" to thus take his first look at a banjo. Little did "Pic" then think that four years later, in Chicago, and before a tribunal

of experts, Converse would return the drubbing with interest by signally defeating him in a trial of skill upon the banjo.

He was a member of "Matt" Peel's troupe, played in San Francisco in 1861, and appeared in London in 1866, at which time he was intimately associated with Artemus Ward, who was his warm and personal friend. It was Converse who first gave instruction to the best families in New York, and elevated the tone of the instrument and its music, while to "Ruby" Brooks belongs the honor of having been the first to give meritorious banjo recitals in the homes of the élite of our metropolis. Converse met and defeated all the prominent professionals of his day.—*Sun.*

(To be continued)

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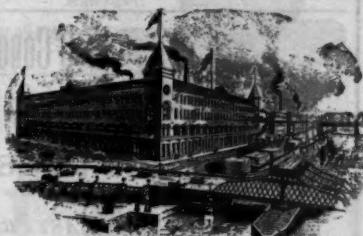


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